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A Progressive Course in English For Secondary Schools

LITERATURE RHETORIC
COMPOSITION GRAMMAR

BY

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PREFACE

In the present work an attempt has been made to bring into as close natural relations as possible, for first year pupils of secondary schools, the work in literature, composition and rhetoric and grammar. In this undertaking certain principles based upon the needs and interests of the pupil have been kept constantly in mind.

1. The author's experience has led him to believe that, in the main, the pupil has been told too much; he is surfeited with instruction. Too little scope has been allowed him for the exercise of his powers of discovery and application. The first aim, therefore, of this book is to lead the pupil to do for himself rather than to learn "what it were good to do." A child could hardly learn to walk by sitting tied in a chair, observing the motions of other people. Neither will a pupil ever come to use language correctly and effectively, by studying rules and definitions. Consequently, in the following pages, study and practice of an inductive nature usually precede definitions.

2. The study of composition and rhetoric is too often disassociated from the life of the pupil. It is a seemingly natural tendency for teachers, under the pressure of work and the demands of school routine, to make the study a formal thing. The individual

and social interests are forgotten. Pupils who are vivacious out of school, become dull when they enter the classroom, owing in a measure to the fact that the subject matter is not adapted to their natural interests. In an attempt to counteract this difficulty, the discussions in the book have been made as personal as possible; and the exercises and hints for written work have come largely from suggestions of first-year pupils themselves. Many of them deal with matters of common experience, with things vitally interesting to pupils of high school age.

3. Much of the work of school tends toward the development of the purely analytical faculties of the pupil, at the expense of the imagination. It should be the definite aim of some subject in the curriculum to develop this important faculty, which modern life, certainly in cities, tends to dwarf. No subject is better adapted to this end than English. With this in view, a large element of constructive composition work has been introduced, based upon fable and legend, together with exercises in pure invention. In all cases hints have been given, not for the sake of directing, however, but of suggesting, of furnishing stimuli to the imagination.

4. In the general arrangement of the book, the guiding principles have been those of growth and difficulty. The purely review chapters on punctuation and on grammar come first. An attempt has been made to simplify the rules of punctuation, and to present the grammar review in as interesting a form as possible. In composition, the oral work nat-

urally comes first. Letter writing is placed next because it is a form of composition holding a place midway between oral and formal written composition. The whole composition is treated before the paragraph and the sentence, because the principles governing it are more general and more simple. Besides, the sentence is usually a part of a larger whole, and any study of it that disregards the larger unit, must be imperfect. In the chapters on narration and description, the preceding work of the term, in each case, is drawn together and enforced by studies of specific examples, and a summary of general principles.

The book meets the requirements of the revised syllabus of the city and state of New York. It is arranged in two parts to conform to the two terms into which the courses in most secondary schools are now divided. The chapters in Part II. which deal with the subjects treated in Part I., are in no sense a repetition. In Part II. additional principles and more advanced exercises are given.

The suggestions offered for use in connection with the study of the English classics are in no way intended to be exhaustive. They are given with a view to suggesting some of the things that may be done. Teachers and pupils will think of many other things quite as valuable. No teacher should attempt to do all of this work. Some of it is too difficult for certain pupils. Judgment must be used in selecting such of the work as is adapted to the needs of any particular class.

Acknowledgments are due to the authors of many text books on rhetoric and composition. From them many helpful suggestions have been received. Credit is due also to the author's fellow teachers in the department of English in the Boys' High School of Brooklyn. Many of the ideas presented here have grown up in the department, each member having contributed a liberal share.

C. M. S.

Boys' High School, Brooklyn,
Sept. 1905.

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PART I

CHAPTER I

Review of Punctuation and Capitalization

1. **The First Word.**— Capitals are used for the initial letter of a sentence, of a line of poetry, of a direct question or quotation.

2. **Names of Deity.**— All names and titles of the Deity and personal pronouns referring to Him begin with capitals.

3. **Proper Names.**— All proper nouns and proper adjectives, including names of days, months, streets, rivers, nations, races, sects, political parties, and parts of the country begin with capitals.

Note.— The words street, river, mountain, etc., begin with capitals when used in connection with their names. The names of seasons are not written with capitals.

4. **Official Titles.**— Official titles and titles of honor or office begin with capitals.

5. **Titles of Books.**— In the titles of books, essays, works of art, etc., the first word and every other prominent word, including nouns, adjectives, verbs, and sometimes pronouns and adverbs, begin with capitals.

6. **Important Events.**— The names of important events, epochs, and bodies of men, begin with capitals.

7. In Personification.— Names of personified objects begin with capitals.

8. The Pronoun I.— The interjection O, the pronoun I, the words Bible, Scripture, and the names of the books and parts of the Bible are written with capitals.

Exercise

9. Give the reasons for the use of capitals in the following sentences:—

1. St. Augustine is the oldest town in the United States.
2. 'Tis as easy now for the heart to be true
   As for grass to be green or skies to be blue.
3. I heard my father say, "Do you know where that boy has gone?"
4. The question is, What are we going to do about it?
5. Holy, holy, holy! Merciful and Mighty!
   God in Three Persons, blessed Trinity.
6. We have just taken up the study of Browning.
7. Why is English called a composite language?
8. The meeting was held on the first Tuesday in June.
9. He lives on Chestnut Street.
10. The Hudson River is sometimes called the Rhine of America.
11. The Swiss are a liberty loving people.
12. I saw them at the Baptist picnic.
13. He has always been a Democrat.
14. Denver is one of the richest cities of the West.
15. We heard the President's inaugural address.
16. The Rise and Fall of the Dutch Republic.
17. He was killed during the Civil War.
18. Shakespeare is the greatest name in the Elizabethan Age of English literature.
19. Your voiceless lips, O Flowers, are living preachers.

20. I remember, I remember,
The house where I was born.

Period, Question Mark, and Exclamation Point

10. **Period.**— A period should be placed after the following:—

1. Declarative sentences.
2. Abbreviations.
3. Numerals, or letters used as numerals introducing topics, sentences, paragraphs, etc.

11. **Question Mark.**— An interrogation point should follow:—

1. Every interrogative sentence, except strongly exclamatory questions.
2. A direct question within a sentence.
3. Each member of a series of short direct questions.

12. **Exclamation Point.**— The exclamation point is used after interjections and expressions of strong emotion.

Exercise

13. Give reasons for the use of periods, question marks, and exclamation points in the following sentences:—

1. The Post-Master General is the head of the P. O. Dept.
2. See first paragraph of Chap. VI, p. 52.
3. The Rev. John Osgood, D.D., LL.D., has just been appointed president of the State Univ.
4. How long do you expect to stay?
5. Why, oh, why, my heart, this sadness!

6. The man stopped at my question, "Who are you?" and turned a startled face toward me.

7. What is the capital of Ohio? of Maine? of Ill.? of Ind.?

8. O hark, O hear! how thin and clear,
   And thinner, clearer, farther going!
   O sweet and far from cliff and scar
   The horns of Elfand faintly blowing!

9. Now glory to the Lord of Hosts, from whom all glories are!
   And glory to our Sovereign Liege, King Henry of Navarre!

10. When can their glory fade?
    Oh, the wild charge they made!
    All the world wonder'd.

Exercise

14. Supply periods, question marks, or exclamation points in the following sentences:—

1. Who loves not Knowledge Who shall rail
   Against her beauty May she mix
   With men and prosper Who shall fix
   Her pillars Let her work prevail
2. O what a fall was there, my countrymen
3. I sent my MS to H C Brown and Co in Aug
4. What a piece of work is man how noble in reason how infinite in faculties in form and moving how express and admirable in action how like an angel in apprehension how like a God
5. "Forward, the Light Brigade"
   Was there a man dismayed
6. How now, Ophelia what's the matter
7. O all you host of heaven O earth what else
8. What was the fate of Napoleon of Alexander of Caesar
9. Send me 1 bbl flour and 50 lbs sugar this P M

10. Come one, come all this rock shall fly
From its firm base as soon as I

The Comma

15. **Expressions Cut Off by Commas.**— Use the comma to cut off from the rest of the sentence:—

1. Adverbs and adverbial phrases that have introductory or connective force.
2. Intermediate expressions.
3. Words, phrases, or clauses in apposition.
4. Nouns independent by address.
5. Absolute expressions.
6. Dependent and conditional clauses, not closely connected with the main clause.
7. Participial phrases.
8. Additional or non-restrictive relative clauses.

Exercise

16. Give the reasons for the use of the commas in the following sentences:—

1. Now then, everything is ready at last.
2. That, also, is a very common error.
3. "Come," said he, "we have been waiting an hour."
4. Such a measure, on the contrary, was then sufficient to remove all suspicion and to give perfect content.
5. I, John, saw these things.
6. That plan suggested by one of the newspapers, to supply the park lakes with salt water, would certainly reduce the number of mosquitoes in that neighborhood.
7. His assertion, that he would not accept the nomination, was not taken seriously.

8. Address J. C. Munroe, City Supt. of Schools.

9. I expected you earlier, James.

10. When we reached the station, the train being ready to start, we found we had no time to get our tickets.

11. To-morrow, if it does not rain, we are going to the country.

12. The wind, changing suddenly, blew our boat away from the dangerous rocks.

13. The stranger, who proved to be a most entertaining person, was made welcome at the farm house.

14. When we reached the park, being tired with our long walk, we rested for an hour.

15. I believe, since I have had time to think it over carefully, that we are entirely wrong.

17. Expressions Followed by Commas.— Use the comma after: —

1. Dependent clauses that come at the beginning of the sentence by inversion.

2. Long or loosely connected phrases at the beginning of sentences.

3. Long or involved phrase or clause subjects.

4. Each pair of words or phrases in a series.

Exercise

18. Give the reasons for the use of the commas in the following sentences: —

1. When we had finished our dinner, we set out on a long tramp over the hills.

2. To be wise and prudent in all situations, is not possible.

3. That he was no longer able to fulfill the duties of his position, was a great grief to him.

4. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

5. Since the "Ramblers" had ceased to appear, the town had been entertained by a journal called "The World."

6. He had neither brother nor sister, neither son nor daughter.

19. Expressions Preceded by Commas.— Place commas before: —

1. Short direct quotations.
2. Expressions resembling quotations.

20. Expressions Separated by Commas.— Use the comma to separate: —

1. Words in a series not connected by conjunctions.

Note.— When the final words are connected by a conjunction, a comma usually precedes the conjunction.

2. Contrasted words or phrases.
3. Closely connected co-ordinate clauses.

21. Other Uses of the Comma.— The comma is used: —

1. To mark the omission of words.
2. To mark special pauses.
3. In dates, addresses, and figures.

Exercise

22. Give the reasons for the use of the commas in the following sentences: —

1. Quoth the raven, "Nevermore."
2. The thing for us to discover first is, When was the man last seen?
3. Friends, Romans, Countrymen, lend me your ears.
4. Look upward, not downward; forward, not back.
5. John built the fire, Fred started off to find some fresh

water, and I began to prepare the fish we had caught for our supper.

6. Frank may take the first sentence; Mary, the fourth; and Edward, the tenth.

7. Consultation fee, $10.

8. For a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal where there is no love.

General Exercise on the Comma

23. Supply commas where needed in the following sentences, and be able to give reason for the use of each.

1. That man it seems to me looks suspicious.
2. Now if I were you I should not go.
3. That boy you remember is the same one who took the prize last year.
4. Fred Burton the captain belongs to the senior class.
5. It is plain that he did not observe the old proverb Honesty is the best policy.
6. Come Anthony and young Octavius come.
7. My work being finished I went for a row on the lake.
8. If I pass my English examination I shall graduate in June.
9. Where there is no real desire to learn there can be but little improvement.
10. My new book which is one of the most interesting I have ever read keeps me at home these evenings.
11. The shouts of both parties augmented the fearful din the assailants crying "St. George for merry England."
12. That which disturbed us most was the thought Some accident must have befallen them.
13. The boast of heraldry the pomp of power
    And all that beauty all that wealth e'er gave
    Await alike the inevitable hour.

14. His name at once calls up before us a slender and feeble frame a lofty and ample forehead a nose curved like the beak of an eagle an eye rivaling that of an eagle in brightness and keenness a thoughtful and somewhat sullen brow a firm and somewhat peevish mouth a cheek pale thin and deeply furrowed by sickness and by care.

15. O there be players that I have seen play and have heard others praise and that highly not to speak it profanely that neither having the accent of Christians nor the gait of Christian pagan nor man have so strutted and bellowed that I have thought some of nature's journeymen had made them and not made them well they imitated humanity so abominably.

The Colon and Semicolon

24. The Semicolon. — The semicolon should be used: —

1. Between members of compound sentences, when no conjunction is used or when the members contain commas.

2. Between short statements connected in meaning but with no grammatical dependence upon one another.

3. Between clauses or phrases which have a common dependence upon another clause.

4. Between a general term and particulars in apposition with it, if they are simple in construction.

5. Before a clause which is added to a complete sentence by way of explanation, if the clause is introduced by a conjunction.

25. The Colon. — The colon should be used: —

1. Between two members of a compound sentence which contain commas or semicolons.

2. Between a general term and particulars in apposition with it, if they are complex in construction.

3. Before a clause which is added to a complete sentence by way of explanation or inference, if the clause is not introduced by a connecting word.

4. Before a list, an explanatory proposition, or a quotation formally introduced.

Exercise A

26. Give the reason for the use of colons and semicolons in the following sentences: —

1. I refused to go with him: the risk was too great.

2. Tower after tower crashed down, with blazing roof and rafter; and the combatants were driven from the courtyard.

3. You will need several books; a grammar, a history, an atlas, and a dictionary.

4. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.

5. Sentences, as to structure, are of three kinds: first, simple; second, compound; third, complex.

6. No poet of any age or nation is more graphic than Burns: the characteristic features disclose themselves to him at a glance; three lines from his hand, and we have a likeness.

7. He had received large subscriptions for his promised edition of Shakespeare; he had lived on those subscriptions during some years: and he could not without disgrace omit to perform his part of the contract.

8. He carried victory along with his banners; gained many partial successes; and at last, in a pitched battle, overthrew the Turkish force opposed to him.

Exercise B

27. Supply colons and semicolons where needed in the following sentences, and state in a complete sentence the reason for the use of each: —

1. The mountain lies in the morning light, like a level vapor its gentle lines of ascent are scarcely felt by the eye it rises without effort or exertion, by the mightiness of its mass every slope is full of slumber and we know not how it has been exalted, until we find it laid as a floor for the walking of the eastern clouds.

2. Dear Sir

Please find enclosed $5.25, for which send me the following

Murray's Manual of Mythology,....$1.25
Eliot's Romola, illustrated,.....$2.50
Wallace's The Prince of India,.....$1.50

3. Israel could move about he was now armed and if he had been at so much trouble to get rid of me, it was plain that I was meant to be the victim.

4. If a stray piece of linen hangs upon an hedge, says Sir Roger, they are sure to have it if a hog loses his way in the fields, it is ten to one but he becomes their prey our geese can not live in peace for them if a man prosecutes them with severity, his hen roost is sure to pay for it.

5. Swift wrote to Stella in these remarkable words "The Tories carry it among the new members six to one."

6. New actors I see on the scene not one of whom shall guess what the other is doing or, indeed, know rightly what himself is doing.

7. Perhaps Don Juan, especially the latter parts of it, is the only thing approaching to a sincere work, he ever wrote the only work where he showed himself, in any measure, as

he was and seemed so intent upon his subject, as, for moments, to forget himself.

8. Yet Byron hated this vice we believe, heartily detested it nay, he had declared formal war against it in words.

9. But, if equal or superior, their condition was no longer the same if not in degree, their social prosperity had altered in quality for, instead of being a purely pastoral and vagrant people, they were now in circumstances which obliged them to become essentially dependent upon agriculture.

√**28. The Dash.**— The dash should be used:—

1. To mark abrupt changes in sentiment or in construction.

2. To mark the omission of letters or figures.

3. To separate from an apparently completed sentence expressions which refer back to some part of the sentence.

4. After a comma to separate a series of phrases or clauses from a concluding clause upon which they depend.

The dash may be used:—

5. To mark pauses and repetitions intended for elocutionary effect.

6. To cut off parenthetical expressions which have a closer connection with the rest of the sentence than would be indicated by the marks of parenthesis.

7. After a colon when the construction is formal.

√**29. Marks of Parenthesis.** —These are now seldom used except:—

1. To inclose an explanation or correction.

2. To refer to the text of a book.

3. To set off an ironical remark, or words to be spoken in an undertone.

30. **Quotation Marks.**— These should be used to inclose: —

1. Direct quotations.
2. Titles of books, essays, etc.

Single quotation marks should be used: —

1. When a quotation is somewhat altered in form.
2. When a quotation is included within a quotation.

Exercise

31. Give reasons for the punctuation in the following sentences: —

1. An hour passed on — the Turk awoke.
2. One of his favorite dogs — a long, gaunt greyhound — came bounding down the path to meet us.
3. God's in His heaven —
   All's right with the world!
4. Greece, Carthage, Rome,— where are they?
5. Here Mr. B——— entered the room.
6. The discussion of verbs (pp. 75–100) will give you the information you seek.
7. The venerable woods; rivers that move
   In majesty, and the complaining brooks
   That make the meadows green; and, pour'd round all,
   Old ocean's gray and melancholy waste,—
   Are but the solemn decorations all
   Of the great tomb of man.
8. "The Lady of the Lake" is a pleasing poem.
9. "Make way for liberty!"— he cried.
10. You are coming — are you not?
11. "When I was near enough to distinguish their

words," he continued, "I heard one of them say, 'I mean to have my share of the goods.'"

General Review Exercise

32. Write out the following sentences and paragraphs, supplying capitals and marks of punctuation where needed; and be able to give reason for the use of each.

1. We live in deeds not years in thoughts not breaths in feelings not in figures on a dial

2. There was as usual a crowd of folk about the door but none that Rip recollected my very dog sighed poor rip has forgotten me

3. Roll on thou dark and deep blue ocean roll

4. The victors assembling in large bands gazed with wonder not unmixed with fear upon the flames in which their own ranks and arms glanced dusky red the voice of locksley was then heard shout yeomen the den of tyrants is no more.

5. To err is human to forgive divine.

6. Homer surpasses all men in this quality but strangely enough at no great distance below him are richardson and defoe

7. Milton was like Dante a statesman and a lover and like Dante he had been unfortunate in ambition and in love.

8. To give an early preference to honor above gain when they stand in competition to despise every advantage which cannot be attained without dishonest acts to brook no meanness and to stoop to no dissimulations are the indications of a great mind.

9. Adjective Pronouns are divided into three classes Distributive Demonstrative and Indefinite

10. The one sneers at the shams of pedantry the other at the shams of fashion.

11. Born in Dublin in 1667 Swift like Goldsmith was of English descent but the harshness and malignity of his disposition are

in singular contrast to Goldsmith's buoyant and irrepressible gayety.

12. He wears a broad-brimmed, low crowned hat a huge roll of colored handkerchief about his neck knowingly knotted and tucked in at the bosom and has in summertime a large bouquet of flowers in his buttonhole the present most probably of some enamored country lass

13. The day drew its first long breath steady and chill and for leagues around the woods sighed and shivered.

14. Exceedingly red-eyed and grim as if he had been up all night at a party which had taken anything but a convivial turn Jerry Cruncher emerged from his bed he dressed himself with every show of ill humor and after completing his toilet worried his breakfast rather than ate it growling over it like any four-footed inmate of a menagerie toward nine o'clock he smoothed his ruffled aspect and presenting as respectable and business-like an exterior as he could overlay his natural self with issued forth to the occupation of the day.

15. The garret was dim and dark for the window of dormer shape was in truth a door to the roof with a little crane over it for the hoisting up of stores from the street unglazed and closing up the middle in two pieces like any other door of French construction

16. We hold these truths to be self-evident that all men are created equal that they are endowed by their creator with certain unalienable rights that among these are life liberty and the pursuit of happiness

17. Upon my looking into the books i found there were some few which the lady had bought for her own use but that most of them had been got together either because she had heard them praised or because she had seen the authors of them among several that i examined i very well remember these that follow

ogilbys virgil
drydens juvenal
sir isaac newtons works
the grand cyrus with a pin stuck in one of the middle leaves

pembrokes arcadia
a spelling book
a dictionary for the explanation of hard words
the fifteen comforts of matrimony
sir william temples essays
father malebranches search after truth translated into english
a book of novels
the academy of compliments
tales in verse by mr d'urfrey bound in red leather gilt on the back and doubled down in several places
clelia which opened of itself in the place that describes two lovers in a bower
bakers chronicle
the new atlantis with a key to it
mr steeles christian hero
a prayer book with a bottle of hungary water by the side of it
taylors holy living and dying

18. There were several family treasures in the house a portrait by a famous artist of my mothers great grandfather who was a colonel in the revolution an oak table seven generations old and a harpsichord which came over in the mayflower

CHAPTER II

Review of Grammar

33. **The Parts of Speech.**— Words have various uses or functions in the sentence; and, for the sake of convenience, they are grouped according to the function they perform. All words having the same use belong to the same class. It will be seen that the same words sometimes have one office and sometimes another. They will, therefore, belong now to one class and again to another.

34. **Names.**— One of the largest classes of words in the language is that of the names of things. The chief function of this class is to designate the thing about which something is spoken or written.

Exercise A

35. Make a list of all the words in the following paragraph, which are the names of things of any kind.

I climbed up and peered into the opening, and could just descry the owl clinging to the inside of the tree. I reached in and took him out, giving little heed to the threatening snapping of his beak. He was as red as a fox and as yellow-eyed as a cat. He made no effort to escape, but planted his claws in my forefinger and clung there with a grip that soon grew uncomfortable. I placed him in the loft of an out-

house in hopes of getting better acquainted with him. By day he was a very willing prisoner, scarcely moving at all, even when approached and touched with the hand, but looking out upon the world with half-closed, sleepy eyes. But at night what a change; how alert, how wild, how active! He was like another bird; he darted about with wide, fearful eyes, and regarded me like a cornered cat. I opened the window, and swiftly, but as silent as a shadow, he glided out into the congenial darkness, and perhaps, ere this, has revenged himself upon the sleeping jay or blue bird that first betrayed his hiding-place.— *Burroughs.*

Exercise B

36. Pick out words in the following list which represent: —

(a) Particular things or persons.
(b) Qualities and general ideas.
(c) Classes or groups.
(d) Actions.

1.	Christmas	9.	ivy	17.	paper	25.	army
2.	truth	10.	industry	18.	goodness	26.	wisdom
3.	crowd	11.	state	19.	John	27.	sleep
4.	generosity	12.	sailing	20.	memory	28.	mob
5.	feeling	13.	failure	21.	printing	29.	singing
6.	liberty	14.	hope	22.	north	30.	Boston
7.	thought	15.	class	23.	ability	31.	direction
8.	Columbia	16.	population	24.	music	32.	Monday

Questions.

To which of the above words would you apply the term common? proper? verbal? abstract? collective?

37. Definitions.— a. A noun is the name of anything.

b. A noun is a word used as a name.

c. A noun is a word used for naming some person or thing.

Questions.

1. Which of the above definitions seems to you the best? Why?
2. Which includes most?
3. Frame a more specific definition, one which will include the things mentioned in § 36.
4. Would such a definition be more useful than the above?

38. Substitute or Reference Words.— A small but very important class is composed of the words which enable us to avoid clumsy constructions and monotonous repetitions by means of substitution. These words are likewise useful in making the thought clearer by referring from one part of the sentence to another, thus making the connection more definite.

Exercise A

39. Which words in the following sentences are used in the place of nouns? Rewrite the first sentence, omitting all such words and filling their places with the appropriate nouns.

1. John promised to bring me his new book, which he says is the best of this season's publications, and which he is sure I shall enjoy as much as he did.
2. To him who in the love of Nature holds
   Communion with her visible forms, she speaks
   A various language.
3. I may neither choose whom I would, nor refuse whom I dislike. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?

4. He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us
He made and loveth all.

5. I have seen the captain face to face, and in his own cabin — but, as I expected, he paid me no attention. Although in his appearance, there is, to a casual observer, nothing which might bespeak him more or less than man, still, a feeling of irrepressible reverence and awe mingled with the sensation of wonder with which I regarded him.

40. Pronoun Defined.—A pronoun is a word used for a noun.

Exercise B

41. In the following sentences which pronouns indicate the person of the things for which they stand? Which serve to point out some particular noun? Which serve to connect or to show the relationship between words which follow and words which precede? Which indicate interrogation?

1. Breathes there a man with soul so dead,
Who never to himself has said,
This is my own, my native land?
2. Why 'tis her day whom jocund April brought,
And who brings April with her in her eyes.
3. Time is the old justice that examines all such offenders.
4. Man is glorious and happy, not by what he has, but by what he is.
5. Which of you hath done this?
6. Somebody tells everybody everything in our village.
7. What constitutes a state?
8. He that hath ears to hear let him hear.
9. His heart held charity for all and malice toward none.

10. Pointing to her sons, Cornelia said, "These are my jewels."

Questions.

To which of the pronouns in the above sentences would you apply the term personal? demonstrative, relative? interrogative?

42. Limiting Words: Class I.— A large proportion of the nouns we use in speaking are common: they refer to any one of a class of objects. The word *book* refers to no particular object, only to a particular class of objects. To speak of any given book we must use some additional word whose office it is to designate the particular one; or, in other words, to limit the meaning of the word to a definite object. Words of this class are also used to describe objects already definitely pointed out.

Exercise A

43. Select all the words in the following passage which are used to limit the meaning of nouns, or to describe objects: —

The western waves of ebbing day
Roll'd o'er the glen their level way;
Each purple peak. each flinty spire,
Was bathed in floods of living fire.
But not a setting beam could glow
Within the dark ravines below,
Where twined the path, in shadow hid,
Round many a rocky pyramid,
Shooting abruptly from the dell
Its thunder-splintered pinnacle;
Round many an insulated mass,

The native bulwarks of the pass
Huge as the tower which builders vain
Presumptuous piled on Shinar's plain.

44. Adjective Defined.— a. An adjective is a word joined to a noun or pronoun by way of description or limitation.

b. An adjective is a word used to modify a noun or pronoun.

c. An adjective is a qualifying word.

Questions.

1. Which of the above definitions is very imperfect?
2. Which do you consider most exact?
3. Express the best in simpler form.

Exercise B

45. In the following sentences which words are derived from proper nouns? Which indicate the quality or state of the noun? Which show how many or in what order? Which definitely point out?

1. The English language is made up of two principal elements.
2. 'T was a mouldy crust of coarse brown bread,
   'T was water out of a wooden bowl,—
   Yet with fine wheaten bread was the leper fed,
   And 't was red wine he drank with his thirsty soul.
3. In a small chamber, friendless and unseen,
   Toiled o'er his types one poor, unlearned young man;
   The place was dark, unfurnitured, and mean;—
   Yet there the freedom of a race began.
4. 'T is only noble to be good.
   Kind hearts are more than coronets,
   And simple faith than Norman blood.

5. These few blossoms are the last of the season.
6. There are several old Colonial houses on those streets.
7. The outward appearance of these two men formed scarce a stronger contrast than their look and demeanor.
8. The blessed homes of England!

How softly on their bowers
Is laid the holy quietness
That breathes from Sabbath hours.

Questions.

1. Which adjectives would you include under the term proper? descriptive? quantitative? numeral? demonstrative?
2. Define each of the above kinds of adjectives.
3. Which class contains most words?

46. Words of Assertion.— The indispensable word in every sentence is that which asserts, which says something about some object. Words of this kind form one of the largest groups in the language. They speak of something as taking place or having taken place, or, as existing or having existed in past, present, or future time.

Exercise A

47. In the sentences below point out all the words or groups of words whose office it is to assert something of an object; and tell in each case whether reference is made to past, present, or future time.

1. "He blenches not!" said Rebecca, "I see him now; he leads a body of men close under the outer barrier of the barbican. They pull down the piles and palisades; they hew down the barriers with axes. His high plume floats abroad over the throng, like a raven over the field of the slain. They have made a breach in the barriers — they rush

in — they are thrust back! Front-de-Boeuf heads the defenders; I see his gigantic form above the press. They throng again to the breach, and the pass is disputed hand to hand, and man to man."

2. And the first grey of morning filled the east,
And the fog rose out of the Oxus stream.
But all the Tartar camp along the stream
Was hushed, and still the men were plunged in sleep;
Sohrab alone, he slept not; all night long
He had lain wakeful, tossing on his bed.

3. And, with a failing voice, Sohrab replied:—
"Ah yes, he had! and that lost son am I.
Surely the news will one day reach his ear,
Reach Rustum, where he sits, and tarries long,
And pierce him like a stab, and make him leap
To arms, and cry for vengeance upon thee."

48. Verb Defined.— a. A verb is a word used to assert.

b. A verb is a word used for saying something about some person or thing.

c. A verb is a word which expresses action, being, or state.

Questions.

1. Which of these definitions means most to you? Why?
2. What does assert mean?
3. Frame a definition of your own.

Exercise B

49. Which of the verbs in the following sentences are composed of more than one word?

Which verbs speak of past time? which of present? which of future?

In which does the subject act? In which is the subject acted upon?

1. In sooth, I know not why I am so sad:
It wearies me, you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 't is made of, whereof it is born,
I am to learn.

2. By the time we return, they will have completed the house.

3. I have known him since he was a child.

4. The gunners opened fire before the ships were within range.

5. If we do meet again, why, we shall smile;
If not, why, then this parting was well made.

6. We had not gone more than two leagues before we were overtaken by the couriers of the king.

7. Miss Smith regrets that a previous engagement will prevent her meeting Miss Brown's friends Monday evening.

8. Whether it were worth while to climb the Stolzenfels to hear such a homily as this, some persons may perhaps doubt. But Paul Fleming doubted not. He laid the lesson to heart; and it would have saved him many an hour of sorrow, if he had learned that lesson better, and remembered it longer.

9. When shall we three meet again?

10. "This I shall certainly expect," replied Cassius in a haughty tone.

Questions.

1. Which parts of the verb phrases do we include under the head of auxiliary verbs?

2. What is the tense of a verb which expresses action as going on in present time? in past time? in future time?

3. What is the tense of a verb which expresses action as completed in present time? in past time? in future time?

4. What is the voice of a verb which expresses an action of the subject? Of a verb which expresses an action as directed against the subject?

Exercise C

50. Reconstruct the first six sentences in such a way that the subject will be acted upon; and the second six, in such a way that the subject will be acting.

1. Wellington defeated Napoleon.
2. She sent me a new book.
3. The messenger brought us good news from home.
4. A large crowd of pleasure seekers filled the steamer.
5. The rain cooled the air and revived our flagging energies.
6. Fire destroyed all the business part of the city.
7. You were unanimously elected president by the club.
8. He was taught a valuable lesson by that experience.
9. The boat was tossed upon the rocks by the violence of the storm.
10. She was given every luxury by an indulgent father.
11. Prosperity was brought to the new country by the railroads.
12. The possessions of my friend had been spoken of by Report in terms of ridiculous exaggeration.

Exercise D

51. One at a time insert in the blank spaces below the words: I, he, she, we, you, they; and change such other words as you find necessary.

1. Do.....seem always to suit my own convenience?
2. .....can carry out my own plans.
3. .....knew that it would happen to me.
4. .....hear the sounds of music.
5. .....shake with fear whenever.....am startled.
6. Shall.....decide the matter for myself?
7. .....lay me down in peace to sleep.

52. **Limiting Words: Class II.**— Just as it is necessary to use adjectives in connection with nouns to get specific meaning, so verbs require the assistance of other words in order to express precise ideas of action. Actions of the same general kind differ in various ways, and it is the function of the limiting words to make clear the nature of these differences. In like manner adjectives express only in a general way the qualities or characteristics of nouns, and require the assistance of limiting words to make their meaning sufficiently definite.

Exercise A

53. What words in the following sentences help to make more definite the meaning of adjectives or verbs?

1. The ship drove fast, loud roared the blast,
   And southward aye we fled.
2. The ice was here, the ice was there
   The ice was all around.
3. Yesterday my father was badly hurt.
4. Where are you going now?
5. A thousand hearts beat happily.
6. What sought they thus afar?
7. How long the days seem here.
8. That is a beautifully illustrated book.

Exercise B

54. Insert appropriate words from the list below in the blanks in the following sentences: —

1. I wish to know.....how it occurred.
2. The wind blows.....briskly this morning.

3. The bullet went.....through the plank.
4. You have worried.....unnecessarily about the matter.
5. .....the thief was not caught.
6. The train arrived.....after the usual time.
7. You will find the book.....where I told you.
8. A man is happy.....when he is in sound health.
9. .....at that moment a new contestant appeared in the lists.
10. What you say is.....true.
11. They arrived.....after midnight.
12. I remain.....yours.
13. There is a fine large apple.....over your head.
14. He felt it.....keenly.
15. That is.....what I want.
16. The thing is.....out of the ordinary.
17. This is,.....for you, not true.

precisely,	more,	long,
shortly,	quite,	unfortunately,
very,	sincerely,	just,
only,	indeed,	exactly,
completely,	directly,	rather,

Questions.

1. Are the words inserted all of the same general class?
2. Do all the words supplied affect the meanings of verbs or adjectives?
3. What part of speech is affected by the inserted words in sentence 1? sentence 2? sentence 3?
4. In which sentences do the adverbs modify phrases?
5. Do you find any in which the adverbs modify the meaning of the sentence as a whole?

55. Adverb Defined.— a. An adverb is a word used to modify a verb, adjective, or another adverb.

b. An adverb is a word used to modify any part of speech except a noun or pronoun.

Questions.

1. Express your opinion of the above definitions.
2. Do adverbs modify interjections?
3. Can you form a more accurate definition?

Exercise C

56. In the following sentences which adverbs answer the question how? Where or in what direction? How many or how much? Which indicate interrogation?

1. He performed his task faithfully.
2. The plowman homeward plods his weary way.
3. Well begun is half done.
4. Thrice did he strive to answer,
   And thrice he groaned aloud.
5. Much more was expected of one than of the other.
6. Such an undertaking is little short of madness.
7. When shall we three meet again?
8. Only the castle moodily
   Rebuffed the gifts of the sunshine free,
   And gloomed by itself apart.
9. Whence comes this unwonted clamor?
10. A little fire is quickly trodden out.
11. We were agreeably disappointed.
12. He belongs to a class altogether above that of the common soldier.
13. Wherefore did she weep?
14. And to and fro, and in and out,
    The wan stars danced between.
15. The war that for a space did fail,
    Now trebly thundering swelled the gale.
16. The door opened directly upon the kitchen of the house.
17. Elvira had naturally taken a place by the side of Leon.

Exercise D

57. To which of the following words would you apply the term adverb of manner? adverb of place? adverb of time? adverb of quantity, number, or degree? interrogative adverb? conjunctive adverb?

gallantly	hence	thoroughly	mildly
whence	there	much	firstly
anywhere	yesterday	wholly	completely
almost	then	twice	smilingly
sweetly	therefore	whereby,	willingly
quite	again	hither	farthest
adrift	merrily	steadfastly	about
whenever	partly	forth	soon
only	one by one	wisely	less
sometimes	loudly	nowhere	however
naturally	too	consequently	singly
hastily	blindly	sleepily	out
yonder	directly	vaguely	hourly

Questions.

1. Which of the above words may belong to either of two classes of adverbs?
2. Which are used largely to complete the sentence mechanically?
3. Which possess descriptive force?

58. Connecting Words: Class I.— Nouns and pronouns have other relations in the sentence than those of direct connection with the verb as subject or object. In such cases they are usually preceded by a word which indicates the connection or relation the noun or pronoun bears to some other word in the sentence.

Exercise A

59. What words in the following passages connect nouns with other words? With what kind of words are the nouns connected?

1. When the hounds of spring are on winter's traces,
   The mother of months in meadow or plain
   Fills the shadows and windy places
   With lisp of leaves and ripple of rain.
2. I held it truth, with him who sings
   To one clear harp in divers tones,
   That men may rise on stepping stones
   Of their dead selves to higher things.
3. Upon yon tuft of hazel trees,
   That twinkle to the breeze,
   Behold him perched in ecstasies
   Yet seeming still to hover.
4. This is the forest primeval. The murmuring pines and the hemlocks,
   Bearded with moss, and in garments green, indistinct in the twilight,
   Stand like druids of old, with voices sad and prophetic,
   Stand like harpers hoar, with beards that rest on their bosoms.
   Loud from its rocky caverns, the deep-voiced neighboring ocean
   Speaks, and in accents disconsolate answers the wail of the forest.

60. Preposition Defined.— a. A preposition is a word which connects a noun or pronoun with some other word in the sentence.

b. A preposition is a connecting word that indicates

the relation of a noun or pronoun with a word of some other sort.

Questions.

1. Criticise the foregoing definitions.
2. In the following sentence is the word *paper* connected with a word of some other sort? The color of the paper is blue.
3. May not some other kind of word than a preposition connect a noun or pronoun with another word, as in the following sentence: He and John have arrived.
4. Try to form a perfect definition.

Exercise B

61. In place of each of the italicized expressions in the sentences below, substitute a single word. The word may be placed in a different position.

1. He is a fellow *of sense.*
2. A girdle *of brushwood* encloses the slope.
3. We could hear only the note *of a sea-bird.*
4. There is an air *of kindliness* in all she does.
5. A feeling *of sadness* took possession of him.
6. The little bird seemed *in distress.*
7. He is now *out of danger.*
8. The women *of France* are artistic.
9. Old women have wise ways *of chaffering.*
10. The roads *in Germany* are macadamized.
11. A man *of ability.* A word *of wisdom.* A thrill *of joy.*
12. They are never *at ease.*
13. This is the last *for them.*
14. I would not let a boy *of mine* go there.
15. *Of no use. Of many colors.*
16. He has long been *without a home.*
17. The fellow is not *in his senses.*

Questions.

1. What kind of words do the phrases modify?
2. What kinds of words may take the place of the phrases?
3. What functions, then, do these phrases perform?
4. What name should be applied to this kind of phrases?

Exercise C

62. In the sentences below let single words take the place of the italicized words, changing the position wherever necessary: —

1. He set out *toward home.*
2. They gazed at the scene *with admiration.*
3. They addressed each other *in a familiar way.*
4. Did he go *against his will?*
5. These gentlemen are going *to the place.*
6. Strange noises were heard *during every night.*
7. He spoke *with anger;* she, *with sorrow.*
8. Construct the sentence *in a simpler form.*
9. For what reason do you come *to this place?*
10. He walked *with a limp.* He spoke *with deliberation.*

Questions.

1. What kinds of words are modified by the phrases in the above sentences?
2. What kind of words have you substituted?
3. What name would you apply to the displaced phrases?

Exercise D

63. Study the following sentences to discover what various parts of speech phrases may modify.

1. Independently of his gift of poetic feeling a certain sterling worth pervades the poetry of Burns.
2. This is quite similar to the church at Bingen.
3. I go hence

Full of mine own soul, perfect of myself,
Toward mine and me sufficient.

4. The building is in part below the level of the sea.
5. She knows just where in the woods the berries are.
6. In consequence, I had to remain at home.
7. He is, in a way, past the difficulty.
8. The dense hard passage.....crawls.....
To the strait waste place that the years have rifled
Of all but the thorns that are touched not of time.
—*Swinburne.*
9. This flower that smells of honey and the sea,
White laurustine, seems in my hand to be
A white star made of memory long ago
Lit in the heaven of dear times dead to me.
—*Swinburne.*
10. The accident was due to your carelessness.
11. They named him for president.
12. He returns here every summer for the sake of old memories.
13. He is by all odds the handsomest man I ever met.
14. Out of sight is out of mind.
15. The state of Maine is far to the north.
16. Alas for him who never sees
The stars shine through his cypress trees!

Questions.

1. In what ways may a phrase be used in place of a noun? a pronoun?
2. Give examples of each use.
3. After what kinds of verbs are phrases used as complements?
4. What adjective uses have phrases?
5. Which of the following terms might be applied to such adjective phrases: attributive, predicate, appositive?
6. What are the principal adverbial uses of prepositional phrases?
7. Give an example of a prepositional phrase used as a conjunction; as a preposition.
8. Do prepositional phrases modify interjections? Give reason for answer.

64. Words of Connection: Class II.— In speaking and writing we often wish to connect statements or portions of statements which have no qualifying relationships. In such cases it is necessary to use words which do not limit or govern either of the things connected.

EXERCISE

65. Which words in the following sentences connect without limiting or governing?

1. My hair is grey, but not with years,
   Nor grew it white
   In a single night,
   As men's have grown with sudden fears.

2. The last cause of this disobedient spirit in the Colonies is hardly less powerful than the rest, as it is not merely moral, but laid deep in the natural constitution of things.
   —*Burke.*

3. Seek him in peace, and carry to his arms,
   O Sohrab, carry an unwounded son!
   But far hence seek him, for he is not here.
   For now it is not as when I was young,
   When Rustum was in front of every fray:
   But now he keeps apart, and sits at home.
   —*Matthew Arnold.*

4. Neither locks had they to their doors, nor bars to their windows;
   But their dwellings were open as day and the hearts of the owners.
   —*Longfellow.*

5. Though he slay me, yet will I trust him.—*Bible.*

6. Say from whence
   You owe this strange intelligence; or why
   Upon this blasted heath you stop our way.
   —*Shakespeare.*

7. Who knows whither the clouds have fled? — *Lowell.*

8. Whether we look, or whether we listen,
We hear life murmur or see it glisten.—*Lowell.*

9. As we lived near the road, we often had the traveller or stranger visit us to taste our goose-berry wine, for which we had a great reputation; and I profess, with the veracity of an historian, that I never knew one of them find fault with it.— *Goldsmith.*

Questions.

1. Which conjunctions connect things of similar rank or importance?
2. Which connect things of unequal rank?
3. Which are used in pairs? Name others of this kind.
4. Which have the force of adverbs as well as conjunctions? Name others.
5. To which would you apply the name co-ordinate? subordinate? correlative? adverbial?

THE SENTENCE: ITS GRAMMATICAL STRUCTURE

66. Elements of the Sentence.— In our study of the parts of speech we saw that it was the office of some words to be the subject about which assertions were made; of others to do the asserting; and of others to limit or qualify, to render more definite the meaning of various words in the sentence. These three classes of words or expressions indicate three of the important elements to be considered in analyzing the sentence,— subject, predicate, and the modifiers of each.

EXERCISE

67. In each of the following sentences, indicate (a) the subject, (b) the modifiers of the subject, (c) the predicate, and (d) the modifiers of the predicate.

1. On the lower step of the throne the champion was made to kneel down.

2. The first grey of morning filled the east.

3. The fog rose out of the Oxus stream.

4. All the Tartar camp along the stream was hushed.

5. Through a field slippery with blood, the marshals of the lists again conducted the victor to the foot of Prince John's throne.

6. The princess, terrified by the threats of her enemies, fled to a cave in the mountains.

7. The outward appearance of these two men formed a strong contrast.

8. The eyes of the traveller fell upon a peaceful and quiet scene.

9. The little rustic cottage of the gardener was almost concealed from view.

10. Length of years had estranged him from his country.

11. The thousand injuries of Fortunato I had borne with patience.

12. Then quickly from the foughten field he sent
His new-made knights to King Leodogran.

Questions.

1. What parts of the above sentences are neither subject, predicate, nor their modifiers?

2. What kinds of words or expressions are they?

3. Are they in all cases essential to the complete sense of the sentence?

68. The Completing Element.— In the above sentences, after picking out the subject and predicate with their modifiers, we found that there were certain words or groups of words left, which seemed to be essential to complete meaning. Certain verbs do not have the power of expressing a complete thought and must depend upon the assistance of other words to finish the assertion. These additional words are of

several kinds, and are called complementary because of the function they perform.

Exercise

69. In the following sentences pick out all the words or phrases, the office of which is to complete the predication of the verb, being careful to distinguish between such and those that simply modify the verb: —

1. The king was very sad.
2. The princess pierced her hand with the point of the needle.
3. The court went into mourning.
4. He fell asleep. He fell sick. They fell out.
5. They are not at ease. They are yonder.
6. They elected him president of the club.
7. He was chosen king. She was found weeping.
8. They came through from California without changing cars.
9. The Emperor came forth to-day.
10. The reports are out. They set out for home to-day.
11. The plot filled us all with terror.
12. They found her worn out with weeping.
13. He lived a long life. He went a long way.
14. The dog went mad. The man went home.
15. The coat is of many colors. It proved of little value.
16. The boat went adrift. The tide went out.
17. They decided to go. They disliked going.
18. The fruit tastes sweet. The weather grows warm.

Questions.

1. What part of speech completes predication in the first sentence?
2. In what other sentences do you find the same?
3. What part of speech completes the meaning of sentence two?

4. What is the case of this word?
5. What is the nature of the complementary expression in sentence three?
6. What other sentences complete their meaning by the use of phrases?
7. Are the complementary participles used as adjectives?
8. Where are adverbs used to complete the meaning?
9. Find a sentence to which you would apply the term object complement; predicate complement.
10. What various parts of speech and combinations of words may serve as complements?
11. What verbs in the above sentences, requiring complements, are transitive? intransitive? passive?
12. Which verbs above require two complements? Name other similar verbs.
13. Might the two complements be called complement and supplement?

70. Clause Modifiers.— In speaking and writing we often find it necessary to make a subordinate statement, or assertion, in order to define more clearly the meaning of some word or phrase. In so doing we use all the essential elements of the complete sentence; but the statement has not complete meaning if separated from that which it limits. Such groups of words are called dependent clauses.

Exercise

71. Point out all the dependent statements in the following sentences: —

1. The book which you have was given me last Christmas.
2. He who fights and runs away
   May live to fight another day.
3. Many of the troubles that came to him were due to his own recklessness.
4. Guide my lonely way

To where yon taper cheers the vale
With hospitable ray.

5. This is the place where he lives.

6. Blessed are they that hunger and thirst after righteousness.

7. There is no reason why he should not succeed.

8. I do not know the time when he departed.

9. Lowell died in the house in which he was born.

10. He did not possess the means wherewith to clothe himself respectably.

11. The harbor whither the ship was bound, was blockaded on account of war.

12. Our time since school closed has been spent in preparations for going to the country.

13. The thought that he had failed crushed him utterly.

Exercise

72. Designate the dependent clauses in the following sentences that are not used to limit the meaning of nouns or pronouns:—

1. When they were all seated at the table, in came an old witch, who had not been invited.

2. After a long and tedious session Congress adjourned.

3. Whenever I saw his face I trembled.

4. They waited until the last vestige of hope fled.

5. He worked more steadily than you believe.

6. It passed through the air so rapidly that the eye could not follow it.

7. Although he had been lauded for his action, he was not conceited.

8. While the novel is abnormally long, it is intensely interesting.

9. I am two inches taller than my father is.

10. The statement may be false, as far as I can tell.

11. He accepted the position in order that he might grow up with the business.

12. If it had not been for a sunken road Napoleon might not have gone to St. Helena.

Questions.

1. What parts of speech are modified by the clauses in the above sentences?
2. They perform the function of what class of words then?
3. What name shall we apply to these clauses?
4. What kind of words introduce the clauses?
5. Which of the clauses express time? place? cause? manner? purpose? result? condition? concession?

73. **Complex Noun Ideas.**— Sometimes we wish to make use of ideas that can not be expressed by single words with their ordinary modifiers, and we are compelled to use a whole clause just as we would use a simple noun.

Exercise

74. Find the clauses in the following sentences that are used as nouns:—

1. Whatever he says may be relied upon.
2. The thought that he was struggling for the life of Lygia, doubled the giant's strength.
3. When he expects to leave is not known.
4. His delight was in doing what pleased others.
5. He objected to whatever was proposed.
6. Admit him, be he who or what he may.
7. The abbot did not know what Cedric's motives were in disinheriting his son.
8. He was made what he had long wished to be, mayor of the town.
9. The Black Knight reproved Locksley for what he had done.

10. I can make what merchandise I will.

11. Most men are what they are because they do not think it worth while to be different.

12. What had become of the wonderful invention no one could find out.

13. That he was not elected president was a severe blow to the old man.

14. The undertaking proved to be what its promoters little expected, a great burden.

15. That he was young and the world was before him, could not eradicate the thought that his friends had betrayed him.

16. The thought of what he had done made him mad.

17. He believed that he had been deceived.

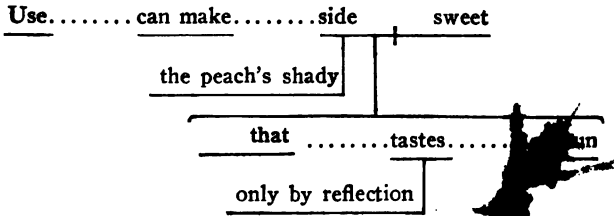
18. What I have seen has convinced me that the scheme is fraudulent.

Questions.

1. In what way is the noun clause used in the first sentence?
2. What other sentences contain clauses used in the same way?
3. What other nominative uses of the clause do you find?
4. Which clauses receive directly the action of the verb?
5. What other objective uses do you find?
6. What kinds of words are used to introduce noun clauses?

75. The Diagram.— The diagram is a convenient means of indicating the grammatical structure of a sentence. One method is to place subject, verb, and complement upon the same line, separated by dotted lines. The modifiers of each are written underneath. Dependent clauses are connected with the part of the sentence they modify, being analyzed like the main clause. If the connective is merely a conjunction it is placed on the line joining the clause with the part modified.

Ex. Use can make sweet the peach's shady side,
That only by reflection tastes of sun.



General Exercise

76. Indicate the relations of the various elements in the following sentences by means of diagrams similar to the one given above.

1. Down swept the chill wind from the mountain peaks,
From the snow five thousand summers old.

2. My friend Sir Roger de Coverley, when we last met together at the club, told me that he had a great mind to see the new tragedy with me, assuring me, at the same time, that he had not been at a play these twenty years.

3. He asked me with a kind of smile whether Sir Andrew had not taken advantage of his absence to vent among them some of his republican doctrines?

4. I could not but observe with a great deal of pleasure the joy that appeared in the countenances of these ancient domestics upon my friend's arrival at his country-seat.

5. If anything were wanting to this necessary operation of the form of government, religion would have given it a complete effect.

6. On a man of poor Rohan's somnolence and violence, the sympathizing mind can estimate what the effect was.

7. Morning in the white wake of the morning star
Came furrowing all the orient into gold.

8. Every one of Mr. Macey's audience had heard this story

many times, but it was listened to as if it had been a favorite tune.

9. The influence exercised by his conversation, directly upon those with whom he lived, and indirectly upon the whole literary world, was altogether without a parallel.

10. Meantime war raged on a great scale between Russia and the Sultan; and, until the time arrived for throwing off their vassalage, it was necessary that Oubacha should contribute his usual contingent to martial aid.

11. If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces.

12. If speaking truth
In this fine age were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season's stamp
Should go so general-current through the world.

CHAPTER III

Oral Composition

77. The Nature of Composition.— Composition is the putting together of a series of parts in such a manner as to form a whole. In its broad sense the term applies to the work of the musician, the painter, the architect, as well as to spoken and written discourse. The musician deals with tones, the painter with colors, the architect with a variety of materials; and each composes when he assembles these materials into a harmonious whole. Literary composition deals with language, and we compose whenever we give expression to our thought either in speaking or writing. This may be in a sentence, in a paragraph, or in a series of paragraphs. All our speech is oral composition whether it be a simple conversation or an elaborate address.

78. Kinds of Oral Composition.— It is very easy to see that oral compositions differ widely in certain respects. There seems to be a world of difference between the ordinary conversation on the playground, in the home, or in business, and the sermon of a Beecher or a Brooks. There also seem to be a great many forms of oral composition, each of which has peculiarities of its own. The sermon differs from the ora-

tion, the address from the lecture, the political harangue from the after-dinner speech, the fireside story from ordinary conversation. All of these various kinds of oral composition may, however, for our present purpose be divided into two general classes, which we may call formal and informal.

79. **Informal Oral Composition.**— By informal oral composition is meant all spoken discourse that is not specially prepared for particular occasions. It includes conversation, classroom recitation, and talks, speeches, and addresses of an extemporaneous nature. The freest and most natural kind is conversation. It is the kind we use most frequently. It deals with a great variety of subjects connected with the family, with business, with religion, with politics, with recreation, and with culture,— subjects vitally interesting because they are an essential element of our every day life. The vast variety of material about which any one of us may properly be expected to know and to be able to converse, creates the need of a broad vocabulary, of a knowledge of right and wrong usage, and of facility of expression.

Exercise

80. Study the following passage to discover the ideas it contains about honor. Restate them in the form you would use if you were expressing the same thoughts in an essay on the subject:—

Well 'tis no matter; honor pricks me on. Yea, but how if honor prick me off when I come on? how then? Can honor

set-to a leg? no: or an arm? no: or take away the grief of a wound? no. Honor hath no skill in surgery, then? no. What is honor? a word. What is that word, *honor?* air. A trim reckoning! — Who hath it? he that died o' Wednesday last. Doth he feel it? no. Doth he hear it? no. Is it insensible, then? yea, to the dead. But will it not live with the living? no. Why? detraction will not suffer it. Therefore I'll none of it; honor is a mere scutcheon: and so ends my catechism. — *Shakspere.*

Questions.

1. What differences do you discover in the form of expression of the above and that of an essay on the same subject?
2. What differences in vocabulary?
3. Which method do you think more forcible? Give reasons for your opinion.

81. Colloquial English. — Spoken English differs in some respects from written English. Because of its less formal nature it is more simple in character. In ordinary conversation, our sentences are shorter and hence much less involved than those of written discourse. Our command over words in speaking is usually much more limited than in writing, and we are inclined to restrict ourselves to the simpler words in the language. We admit to conversation, also, words, phrases, and contractions which we should not think of using in writing; and they are accepted as in good oral usage. Such expressions are called colloquialisms.

Exercise A

82. Study the following bit of conversation and be able to give the substance of it in your own words: —

"Well, Mr. Godfrey, that's a lucky brother of yours, that Master Dunsey, isn't he?"

"What do you mean?" said Godfrey, hastily.

"Why, hasn't he been home yet?" said Bryce.

"Home? No. What has happened? Be quick. What has he done with my horse?"

"Ah, I thought it was yours, though he pretended you had parted with it to him."

"Has he thrown him down and broken his knees?" said Godfrey, flushed with exasperation.

"Worse than that," said Bryce. "You see, I'd made a bargain with him to buy the horse for a hundred and twenty,—a swinging price, but I always liked the horse. And what does he do but go and stake him — fly at a hedge with stakes in it, atop of a bank with a ditch before it. The horse had been dead a pretty good while when he was found. So he hasn't been home since, has he?"

"Home? No," said Godfrey, "and he'd better keep away. Confound me for a fool! I might have known this would be the end of it."

"Well, to tell the truth," said Bryce, "after I'd bargained for the horse, it did come into my head that he might be riding and selling the horse without your knowledge, for I didn't believe it was his own. I knew Master Dunsey was up to his tricks sometimes. But where can he have gone? He's never been seen at Batherly. He couldn't have been hurt, for he must have walked off."

Questions.

1. What words or expressions do you find here that would not be used in written discourse?
2. What conversational peculiarities do you find in the first remark of Bryce?
3. In what words would you put such a remark in written discourse of the third person?
4. What is the effect of the many abbreviated sentences?
5. Comment upon such phrases as "a swinging price," "a-top of a bank," "a pretty good while."

6. Do you find this conversation perfectly natural? Give reasons for your opinion.

Exercise B

83. Convert the following indirect statements into the actually spoken sentences:—

1. Shylock said that he would show Antonio a kindness: he would lend him the three thousand ducats, if Antonio would sign a merry bond in sport.

2. Sir Launfal said that the gates of his castle henceforth should stand open that the poor and distressed might enter as well as the rich.

3. Antonio told his friends that he did not know why he was so sad; how he caught it, found it, or came by it.

4. Prince John told Cedric that, since his son had been a follower of the unhappy Richard, it need not be inquired where he learned the lesson of filial disobedience.

5. Prince John added that it was doubtless Richard's intention to bestow upon his favorite the rich manor of Ivanhoe.

6. Cedric replied that it was not his least quarrel with his son, that he had stooped to hold, as a feudal vassal, the very domains which his fathers possessed in free and independent right.

7. He said that the descent seemed eternal, and that he was burying himself in the depths of Erebus.

8. Pryor Aymer said that Isaac of York was rich enough to redeem the captivity of the ten tribes of Israel who were led into Assyrian bondage.

9. The sergeant replied that he had found the men lurking about the grounds, but keeping carefully aloof from the place where the sentinel was posted.

10. Pluto promised Orpheus that Eurydice should be allowed to follow him provided he depart from the boundaries of Hades without once looking back.

11. Sir Bedivere reported to Arthur that he saw nothing but water and heard nothing but the wind and the waves.

12. And Arthur said that Sir Bedivere was the last of all his knights and that he would not obey his dying king.

13. Wolfe ordered one of his men to tell Col. Burton to march Webb's regiment down to the Charles River to cut off their retreat from the bridge.

14. The pedlar replied that it was very likely, but that, nevertheless, he would take the liberty to whistle again.

15. The king said to the Nubian that he warranted him that his hound had pulled down the right quarry.

84. First Essential: Good English.—One of the tendencies of conversation is toward carelessness. We speak our thoughts as they come to us, giving little attention to the words we choose to express them. Our oral vocabulary remains limited and we make a small number of words serve all sorts of peculiar offices. Words are commonly misused in conversation by being compelled to convey meanings which they do not possess.

Many other faults creep into our conversation besides the misuse of words in this way. Slang phrases are coined and used continually. Words that have lost their place in the language, are frequently reappearing. In large cities peculiar idioms make their way into ordinary speech from foreign sources. In rural districts and in various sections of the country, words grow to have local meanings. All these are various forms of what are called vulgarisms. It should be our constant aim to eradicate these from our speech and replace them with expressions sanctioned by good usage.

Exercise A

85. In a single complete sentence tell whether or not the following words may be used in spoken or written English, and give reason for your statement.

Example.— *Can't* may be used in spoken English, for it is in good colloquial usage.

1. A gent. 2. Something fierce. 3. Tote. 4. Electrocute. 5. Boycott. 6. Swipe. 7. Saleslady. 8. Talkist. 9. Tacky. 10. Get to go. 11. All the farther. 12. Right smart. 13. It's a cinch. 14. A permit. 15. Lots of folks. 16. He slugged the ball. 17. An invite. 18. He suicided. 19. Confab. 20. Two dollars shy. 21. I'd. 22. How's that? 23. Fifty cents to the good. 24. Like he was. 25. Borrow off somebody.

Exercise B

86. The sentences given below are parts of conversations taken mostly from books. Some of them contain vulgar expressions, and some antiquated forms of speech. Turn the sentences into proper conversation English of to-day.

1. Nay, that will I not do till I have showed thee such tidings as are befallen of late.
2. You wouldn't think, he can sing a Christmas carril as his father's taught him; and I take it for a token as he'll come to good, as he can learn the good tunes so quick.
3. There was churches — a many — it was a big town.
4. You're a deal better off to ha' lost your money, nor to ha' kep it by foul means.

5. In sooth, I know not why I am so sad.

6. Well, mayhap that'll do, as it's a little gell, for they're easier persuaded to sit in one place nor lads.

7. Well, if it was noways wrong to shorten the name, it 'ud be a deal handier.

8. But you can mostly say something as I can make sense on, Mrs. Winthrop.

9. And therefore the Earl loveth him not, and thinketh to make his two sons, who be right valiant, his heirs, and thinketh to marry them in high lineage, for he hath gold and silver enough, whereby he thinketh to get them wives such as shall aid and strengthen them.

10. It wull be a sair fect, but it 'ill be settled one wy or anither by sax o'clock the morn's morn. Nae man can prophecee hoo it 'ill end, but ae thing is certain, a'll no see deith tak a Drumtochty man afore his time if a' can help it.

11. He slammed the ball for three sacks and squeezed out a homer because the right fielder skyrocketed the ball high over the catcher's cranium.

12. I don't know what t' do, nohow. It looks as if some people was made to sit by and do nothin for the want of a decent chance, while others as ain't got neither strength nor brains has all the opportunities thrust at their heads.

13. Troth I kenna wha to send wi't till the gudeman comes hame, for auld Caxon tell'd me that Mr. Lovell stays a' the day at Monkbarns — he's in a high fever wi' pu'ing the laird and Sir Arthur out o' the sea.

14. He sent the kid for to fetch him some drink.

15. Vell, vat you got to say? you looks at me like I vass to blame for you running against me, ain't it?

87. Misused Words.— People often fail to make themselves properly understood, and even become the subject of amusement to others by an incorrect use of words. This misuse of terms, is of various kinds; such as, (1) the use of one word for another, (2) the

use of a word in a vulgar sense, and (3) mistakes in English idiom.

Exercise

88. Study the following groups of words, making free use of the dictionary. (1) Decide which may properly be inserted in the blank spaces. (2) Tell why the other words may not be used. (3) In complete sentences tell which words may not be used at all, giving the reason. (4) Form sentences in which the remaining words are properly used.

1. The captain would not.....his ship, though many of the crew had.....their posts (abandon, desert, forsake).
2. How does the change.....your work (effect, affect)?.
3. She is a.....girl (smart, knowing, clever, intelligent, capable).
4. I.....my mistake and.....your right to correct me (admit, confess, own, acknowledge, allow).
5. Do you think he is.....to succeed (liable, going, likely, apt)?
6. It.....likely that he will go (ain't, isn't).
7. It snowed.....hard (real, extremely, awfully, very).
8. The city abounded.....churches (in, with).
9. The book is adapted.....the times (to, for).
10. They went.....the house (in, into).
11. They looked.....they were foreigners (like, as if).
12. I see them.....every day (nearly, most, almost).
13. I.....he is right (guess, believe, reckon, think).
14. Yonder is the.....of whom I spoke yesterday (party, person, individual).
15. Do you expect me to.....all these groceries home (pack, take, carry, tote)?
16. I must.....home (hurry, run, skip, skin, hasten).

17. Everybody had a.....time (elegant, fine, nice, good, excellent).

18. I.....that his father was none too steady (imagine, expect, have an idea).

19. I was ill for two weeks, but the.....of the vacation I enjoyed thoroughly (rest, balance, remainder).

20. He is a very.....man (funny, peculiar, queer, odd).

89. Second Essential: Good Grammar.— Faults in grammar are to be guarded against in oral composition. It is impossible for us to stop and ask ourselves every time we speak, whether our words are properly formed or whether they agree. It is therefore necessary to cultivate proper habits of speech in this respect, so that our words will naturally assume correct form. The most common grammatical errors are connected with the form of the various cases of nouns and pronouns, the agreement of subject and predicate, and the agreement of pronoun and antecedent.

Exercise

90. Tell in complete sentences wherein there are grammatical errors in the following sentences:—

1. It is a question for him and I to decide.
2. Why do you object to him coming?
3. Whom did he say was going?
4. Her knowledge of John having been ill made her somewhat lenient.
5. Us boys had all sorts of good times.
6. He said he wanted to favor we boys.
7. It was doubtless her that did it.
8. We have hopes of him getting well.

9. He is no taller than her.
10. Do you see any reason for them not going?
11. Where is the man who you mentioned to me?
12. There are a large number of them.
13. Everybody must do their own work.
14. The committee was unanimous, but they did not hand in their decision.
15. He don't know the difference.
16. A train load of cattle were wrecked this afternoon.
17. Either Mary or John are going today.
18. Let everyone hold their own tickets.
19. The basket of eggs which he carried to the store were very heavy.
20. I remove my objections to you going with us.
21. Not a member of the whole party escaped getting their feet wet.
22. No one could convince her that it was me.
23. Don't it seem strange that he don't come?
24. The fellow, with his accomplices, were taken to prison.
25. There were seven of them in the automobile and not one of them were injured.

91. The Third Essential: Good Pronunciation.—Careless pronunciation is one of the unmistakable signs of illiteracy. On the other hand, correct pronunciation is one of the best evidences of culture. Attention to the manner in which we speak our words is, therefore, an important part of our work in oral composition. Faults of pronunciation are of several kinds; such as, imperfect enunciation, improper accent, wrong quality of vowel sounds. To correct the first of these, enunciation, one must begin by speaking with great deliberateness. People ordinarily speak too hurriedly, and as a result, vowel sounds are slurred and conso-

nant sounds are entirely omitted. In order to make sure of the value of the various sounds in a word, and of the proper accent, it will be necessary to make frequent reference to the dictionary.

Exercise

92. The following is a list of words often mispronounced. Most of them are in ordinary conversational usage. Can you tell what the error in pronunciation usually is? Consult the dictionary about words when you find it necessary. Pronounce each word deliberately and distinctly several times.

again	delivery	history	market
against	depths	homely	memory
abject	diamond	hostile	mongrel
agile	different	humorous	most
algebra	discovery	idea	museum
ally	district	illustrate	mystery
almond	drowned	immediately	nothing
always	eating	impious	often
arsenic	elm	impotent	ordeal
attack	envelope	inquiry	overalls
bade	equation	insect	parent
believe	err	interest	peremptory
biography	every	Iowa	philosophy
boisterous	facile	italic	poetry
broom	falcon	ivory	positively
capital	favorite	jocose	pretty
clothes	financial	joust	principal
cocoa	generally	kept	process
concord	girl	laboratory	pumpkin
condolence	gondola	lapel	quay
construe	gratis	Latin	rapine
corporal	grimace	lenient	reading
corps	hasten	level	real
crept	heard	livelong	recognize
data	hearth	loth	reptile
deaf	height	manor	reverie

rind	singing	subtle	there
roil	soften	temperament	toward
several	status	theatre	traverse
similar	strata	their	visor

93. **The Fourth Essential: Clearness.**— The chief function of conversation is to get or to give information. In order that the information be properly conveyed, our chief care should be to express ourselves so clearly that our meaning cannot be mistaken. The use of good English and correct grammatical construction are not the only things necessary to clearness. The selection and arrangement of words and the proper subordination of parts are very important.

Exercise A

94. Study the following sentences to discover the reason for lack of clearness. Be able to express the reason in a single complete sentence, as well as to correct the error.

1. I can not find one of my books.
2. He is considered generally insane.
3. I can not think of leaving you without sorrow.
4. He ate a little pie for dinner.
5. You have not given me an easy question to answer.
6. Friar Tuck found Isaac of York as he was rummaging the cellar for wine.
7. Sir Launfal returned to his castle old and gray.
8. Shylock met the friends of Antonio crying about his daughter and his ducats.
9. Did he promise to accept any offer?
10. It is Monsieur Defarge who keeps a wine shop in St. Antoine and his wife.

Exercise B

95. In as few words as possible give a good clear explanation of what each of the various things named in the first three columns is. Give a brief description of the things mentioned in the fourth column.

vista	helmet	parapet	a pencil
Holy Grail	visor	turret	a book
pavilion	mace	wicket	a tablet
spurs	cassock	postern	a pen
mail	quarterstaff	moat	a key
sheaf	crossbow	sacristan	a dime
serf	gaberdine	warder	a crayon
rafter	buskins	palmer	a window
seneschal	baldric	yeoman	a blackboard
weathercock	jerkin	scutcheon	a room

Exercise C

96. One of the chief faults of ordinary oral composition is that of giving equal importance to all ideas, through a lack of proper connectives. "And" is made to do the work alone. Reconstruct the following sentences in such a way that each will contain a subordinate clause:—

1. The Ancient Mariner arrived in the harbor and beheld the Pilot putting out in his little boat.
2. In the midst of the lake was a small island and this was overgrown with various kinds of trees and underbrush.
3. Last night I had my composition finished and then found that I had written on the wrong subject.
4. The boat glided into a little inlet in the sandy shore, and from there Fitz-James could see the path to the cottage.

5. All Jim got was a half dead bass, and that he tried to make me believe he caught on his hook and he caught it in his hands.

6. Prince John was about to retire from the lists and a small billet was put into his hands.

7. He let fly his arrow with a little more precaution than before and it lighted right upon that of Hubert and split it to shivers.

8. He was tossed around in the water for some time, and he was a good swimmer and finally reached the shore.

9. Ellen said that her love was another's and Fitz-James gave her a ring and told her if she were ever in trouble to present it to the king.

10. The sallow face of Dillon became pale and he replied angrily to Katharine.

11. It has stopped raining and we can go on our botanical excursion this afternoon.

12. Jason had to kill the dragon and then he could carry off the Golden Fleece, and so terrible was this dragon that he had little chance of success.

13. Ulysses shot the arrow through every ring and Penelope recognized him as her husband.

14. Leonidas was killed and his men fought around his body and every one was killed.

15. Ulysses wandered many years and returned at last to his own home and was not recognized by his townsmen.

97. The Fifth Essential: Vividness.— Conversation, in order to be really entertaining, must be vivid. Those things make the strongest appeal to us which are more or less closely associated with human life and human interests. It naturally follows that the most interesting kind of oral composition is that which presents to the imagination the most lifelike picture of men and things. In this, action plays a very impor-

tant part. It is through action that life most often reveals itself.

In general there are two ways of giving vividness to composition. In the first place much depends upon the selection of words. Some words carry only a vague general meaning, while others are specific, definite, and graphic. Referring to the same fact, we might say, He strove manfully in the conflict, or, He fought like a tiger. It is easy to see the difference in vividness. The second means of giving life to discourse is to make the movement rapid. This is not always possible, because not all things we talk about are actions and not all actions take place rapidly. Yet, whenever the action described was very rapid or exciting, this method, combined with the choice of graphic words, is very effective.

Exercise A

98. Study the following sentences and the words accompanying each. Which word would you insert in the blank space for vividness? Be able to give in a complete sentence the reason for your choice.

1. The steersman's face by his lamp.....white (appeared, shone, seemed, gleamed).

2. The giant was.....evidently by the.....of the arena (much affected, overcome, dazed), (appearance, brightness, glitter).

3. Then he.....into the center.....around as if to see what he had to meet (walked, went, pushed, moved), (looking, gazing, staring).

4. It.....the blood into my head (sent, flung, carried).

5. The Lygian.....as if touched by.....when he saw his queen on the horns of the.....(arose, stood up, sprang up), (a strange impulse, living fire, an inspiration), (animal, wild beast).

6. And the whole sea.....and fell on the.....navy of Spain (rose, surged, plunged), (damaged, shot-shattered, injured).

7. The engine.....past like lightning (went, ran, rushed, shot).

8. The ship.....calmly down the bay (goes, sails, moves).

9. And every soul, it passed me by, like the ..... of my cross-bow (sound, whizz, noise).

10. I thought ten thousand swords must have.....from their scabbards to avenge even a look that threatened her with insult (come, been drawn, leaped).

11. Does he.....the helm when the wind blows highest (blench from, forsake, leave)?

12. He.....like a panther and.....stealthily toward the edge (stooped, crouched, bent over), (crept, moved, went).

13. We have been.....with.....from the foot of the throne (driven, forced, spurned, thrust), (contempt, scorn, disdain).

14. The waters.....madly over the boulders with a .....like thunder (ran, dashed, flowed, rushed), (sound, noise, roar, din).

15. At the foot of these fairy mountains, the voyager may have.....the light smoke.....from a village (seen, beheld, descried, viewed), (rising, curling up, ascending).

99. Study the following passage to discover just what it is that makes it vivid. Is it the rapidity with which details are given, the choice of specific words of portrayal, or the life, the excitement of the scene itself? Or is it all of these?

"Sir Roger Langly answered 'Not guilty!' As the words passed his lips, Halifax sprang up and waved his hat. At that signal, benches and galleries raised a shout. In a moment ten thousand persons, who crowded the great hall, replied with a still louder shout, which made the old oaken roof crack; and in another moment the innumerable throng without set up a third huzza, which was heard at Temple Bar. The boats which covered the Thames gave an answering cheer. A peal of gunpowder was heard on the water, and another and another; and so, in a few moments the glad tidings were flying past the Savoy and the Friars to London Bridge, and to the forest of masts below. As the news spread, streets and squares, market-places and coffee-houses, broke forth into acclamations. Yet were the acclamations less strange than the weeping. For the feelings of men had been wound up to such a point, that at length the stern English nature, so little used to outward signs of emotion, gave way, and thousands sobbed aloud for very joy. Meanwhile from the outskirts of the multitude, horsemen were spurring off to bear along all the great roads intelligence of the victory of our church and nation."—*Macaulay.*

Questions.

1. What was the effect upon Halifax of the answer of Langly?
2. How did the action of Halifax affect the great audience?
3. What is the nature of the vividness here?
4. Tell how the enthusiasm within the hall spread without.
5. What followed the announcement of the tidings without?
6. What vivid expressions in the sentence beginning with "A peal of gunpowder?"
7. Describe the enthusiasm in the streets, squares, etc.
8. What is the effect of the emotional element?
9. Where is the movement most rapid?
10. Where is it most full of life?

Exercise C

100. The following passage from Carlyle gives us a vivid picture of a different nature. Study this to discover what the differences between it and the foregoing are.

"Few things in late war, according to General Miller, have been more noteworthy than this march. The long straggling line of soldiers, six thousand and odd, with their quadrupeds and baggage, winding through the heart of the Andes, breaking for a brief moment the old abysmal solitudes! For you fare along, on some narrow roadway, through stony labyrinths; huge rock-mountains hanging over your head on this hand, and under your feet on that; the roar of mountain-cataracts, horror of bottomless chasms; — the very winds and echoes howling on you in an almost preternatural manner. Towering rock-barriers rise sky-high before you, and behind you, and around you; intricate the outgate! The roadway is narrow; footing none of the best. Sharp turns there are, where it will behoove you to mind your paces; one false step, and you will need no second; in the gloomy jaws of the abyss you vanish, and the spectral winds howl requiem. Somewhat better are the suspension-bridges, made of bamboo and leather, though they swing like see-saws: men are stationed with lassos, to gin you dextrously, and fish you up from the torrent, if you trip there."

Questions.

1. What is the subject of this paragraph?
2. Are the details given rapidly?
3. What words in the second sentence help to make the picture vivid?
4. Reproduce this sentence.
5. Describe the roadway.
6. What would be the effect upon this description if the

reference to human beings were omitted, if it were impersonal?

7. What is the effect produced by the introduction of short terse statements?

8. Describe the towering rock-barriers, the sharp turns, the suspension bridges.

9. Pick out the most vivid portion of the passage. Give reason for choice.

10. Which appeals more strongly to us, the wildness of the scene or the danger to human life it suggests?

101. Oral Reproduction.— There are two kinds of oral reproduction which pupils are often called upon to make. One is memorizing short pieces of prose or poetry; the other, the restating of the thought of some one else in their own words. For the purposes of oral composition the latter kind is much more valuable, because it requires good judgment in the selection of words to suit the thought expressed. Besides it is often necessary to introduce words of the author which are not yet a part of the pupils' oral vocabulary. This is one of the best means of increasing their stock of familiar words. Memory work is of great value for the same reason. Words and expressions learned become a part of their daily speech without their realizing it.

Exercise

102. Reproduce each of the following quotations, using such words of the author as you can command without difficulty or affectation.

1. St. Agnes' Eve — Ah, bitter chill it was!
    The owl, for all his feathers, was a-cold;
  The hare limp'd trembling through the frozen grass,
  And silent was the flock in woolly fold:

Numb were the beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith.
—*Keats.*

2. Old Meg she was a gipsy,
And lived upon the moors;
Her bed it was the brown heath turf,
And her house was out of doors.
Her apples were swart blackberries,
Her currants, pods of broom;
Her wine was dew of the wild white rose,
Her book a church-yard tomb.—*Keats.*

3. Cupid in a bed of roses
Sleeping, chanced to be stung
Of a bee that lay among
The flowers where he himself reposes;
And thus to his mother weeping
Told that he this wound would take
Of a little winged snake,
As he lay securely sleeping.
Cytherea smiling said,
That "if so great a sorrow spring
From a silly bee's weak sting
As should make thee thus dismayed,
What anguish feel they, think'st thou, and what pain,
Whom thine empoison'd arrows cause complain?"
—*Thos. Bateson.*

4. There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,

Soft eyes look'd love to eyes that spake again,
And all went merry as a marriage-bell;
But hush! hark! a deep sound strikes like a rising knell!
—*Byron.*

5. Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's one star,
Sat gray-haired Saturn, quiet as a stone,
Still as the silence round about his lair;
Forest on forest hung about his head
Like cloud on cloud. No stir of air was there,
Not so much life as on a summer's day
Robs not one light seed from the feathered grass,
But where the dead leaf fell, there did it rest.
A stream went voiceless by, still deaden'd more
By reason of his fallen divinity
Spreading a shade: the Naiad 'mid her reeds
Press'd her cold finger to her lips.—*Keats.*

6. In our great hall there stood a vacant chair,
Fashion'd by Merlin ere he past away,
And carven with strange figures; and in and out
The figures, like a serpent, ran a scroll
Of letters in a tongue no man could read.
And Merlin call'd it "The Siege perilous."
Perilous for good and ill; "for there," he said,
"No man could sit but he should lose himself:"
And once by misadvertence Merlin sat
In his own chair, and so was lost; but he,
Galahad, when he heard of Merlin's doom,
Cried, "If I lose myself, I save myself!"
—*Tennyson.*

7. I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch as the gate-bolts undrew;

"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.—*Browning.*

103. Personal Incidents.— One of the most common and at the same time most charming kinds of story telling is the relation of exciting or amusing incidents of personal experience or observation. Anecdotes of this nature are an important factor in table talk, in fireside stories, conversation of social gatherings,— an important factor in all conversation, the aim of which is entertainment.

In telling a personal incident certain things must be kept in mind. In the first place, the incident must possess a natural interest. It must be humorous, or strange, or romantic, or thrilling. It must have point and nothing must be introduced that does not bear upon that point. The relation must not drag nor be too long. The circumstances of time, place, and persons or things should be given, and then the relation should proceed steadily toward the climax. And it is necessary to stop at the proper time. As soon as the hearer's curiosity is satisfied, the story should end. An explanation of the point should never be necessary.

Exercise A

104. Reproduce the following incidents, being careful in each case to keep the point continually in mind: —

1. In the reign of King Giovanni d'Atri, there was ordered to be erected a certain great bell for the especial use of indi-

viduals who might happen to meet with any grievous injuries, when they were to ring as loud as they could, for the purpose of obtaining redress. Now it so fell out that the rope in the course of time was nearly worn away, on which a bunch of snakeweed had been fastened to it, for the convenience of the ringers. One day a fine old courser belonging to a knight of Atri, which being no longer serviceable, had been turned out to run at large, was wandering near the place. Being hard pressed by famine, the poor steed seized hold of the snakeweed with his mouth, and sounded the bell pretty smartly. The council, on hearing the clamour, immediately assembled, as if to hear the petition of the horse, whose appearance seemed to declare that he needed justice. Taking the case into consideration, it was soon decreed that the same cavalier whom the horse had so long served while he was young should be compelled to maintain him in his old age; and the king even imposed a fine in similar instances to the same effect.

2. A Voter in a City which shall be Nameless, having Presented himself at the Polls with the Intention of Enjoying the blessed Boon of Suffrage, was rudely Repulsed by the Judges of Election.

"Are you an Irishman?" They asked. Whereupon he Conceded he was Not.

"A German?" inquired They.

"Alas," he cried, "I am Only an American!"

"In that Event," They answered Coldly, "you cannot Vote until you have Produced your Naturalization Papers."—*Eugene Field.*

3. Messer Azzolino was in the habit of listening to one of his Novellatori, or story tellers, previous to going to rest. It happened that one evening the Novellatore, as well as his master, felt a great inclination to go to sleep, just as he was commanded to furnish one of his best stories. For want of a better, the weary fabulist began to relate the adventures of a certain grazier, who went to market with the whole of his earnings, about two hundred pieces, for the purpose of pur-

chasing sheep, obtaining at least two for a single piece. Returning with his stock in the evening to his farm, he found the river he had crossed so swollen with the rains, that he was greatly puzzled in what way to get them across it. In this dilemma he observed not far off a poor fisherman with a little boat, so small that it would carry only one sheep and the grazier at a passage. So he jumped in with a single fleece, and began to row with all his might. The river was broad, but he rowed and he rowed away. . . . Here the fabulist came to a full stop and nodded. "Well, and what then?" cried his master; "get on, sirrah; what next?" "Why," replied the drowsy story-teller, "let him get over the remainder of the sheep, and then I will proceed; for it will take him a year at least, and in the meantime your excellency may enjoy a very comfortable slumber." And again he nodded his head.

4. A tramp wandered up to a weather-beaten shop in the Chinese quarter of San Antonio, Texas, and knocked gently.

Immaculate in white sack blouse and clean apron, the Chinese cook opened the portal and gazed with disfavor upon the soiled specimen of humanity before him.

"Wha's mattah?"

"Say, Chink, give us a bite of food."

"You hungly?"

"Yes, I sure am, Chink."

"You likee fish?"

"You bet — anything."

"You likum boiled — flied — baked?"

"Yes, yes, any way; no matter."

"All light, you come back Fliday."

Exercise B

105. Let the topics given below serve for suggestions from which you give an account of some of your

own experiences, or those of others, which you happen to know about.

1. Skating into an Air-hole.
2. Getting Lost in the Woods.
3. A Coasting Accident.
4. An Accident while Driving.
5. A Mid-day Robbery.
6. Being Run Down by an Automobile.
7. An Amusing Street Car Incident.
8. Catching a Train.
9. An Experience in the Dark.
10. My First Cooking.
11. A Thrilling Fire Rescue.
12. Sending Letters to the Wrong Person.
13. How I Was Mistaken for Someone Else.
14. An Incident of the Blizzard.
15. Caught in a Rain Storm.
16. An Unexpected Discovery.

106. Invention.— The word invention as used in rhetoric refers to that department of the subject that treats of the selection and arranging of materials in our compositions. In all our compositions, both oral and written, we continually use our inventive powers. The word is also used to convey the idea of creating a story which has no foundation in fact,— a story which is purely imaginative or fictitious.

Exercise

107. Invent interesting incidents in accordance with the following suggestions. Let them be humorous or thrilling as the occasion suggests. Be sure that they are brief and pointed.

1. A mason is laying a chimney on a house in the country. There is no one near. His scaffolding is blown down.

2. A fox rushes out on the ice to a large air hole — re-

traces his steps to the shore and turns in another direction. A dog comes rushing down, following the scent toward the air hole.

3. A boy is going home through the woods — he meets what he takes to be a bear.

4. A boy attempts to cross a stream by getting far out on the limb of a tree and swinging himself over.

5. A farmer is going up a hill with a load of pumpkins — the end board of his wagon comes out.

6. A boy talks over the telephone to his chum's father, thinking it to be his chum.

7. While returning homeward, Sir Launfal met a knight who for his amusement was ill-treating a peasant.

8. While Sir Launfal was on his wanderings he met the Ancient Mariner.

9. The Ancient Mariner meets some boys who have been robbing birds' nests.

10. A judge is ill-treated by a street car conductor, whom he causes to be arrested and brought to his own court.

11. A knight in disguise comes upon his most detested enemy in sore distress.

12. Two girls are in a boat on a river; a large dam above them gives way.

13. Wamba disguises himself in Ivanhoe's armor and goes to meet Cedric after the second day of the tournament.

14. A lady who has been down town in New York shopping, when about to pay her street car fare, finds she has spent all her money.

15. An unexpected telegram is delivered at midnight to a person in the country. He hunts for matches and finds but one, which goes out.

CHAPTER IV

Letter Writing

108. The Nature and Kinds of Letters.— A letter is a substitute for conversation. We write to our friends of those things which are of mutual interest, things which we should enjoy talking to them about, if circumstances permitted. This kind of letter is an exchange of thoughts and feelings upon more or less personal subjects. A business letter in the same way takes the place of a conversation. It is an exchange of ideas, of opinions, sometimes of feelings, upon matters generally of an impersonal nature.

Although letters differ greatly in length, purpose, subject matter, and style, they deal generally with business matters or affairs of friendship. Letters of friendship, however, may come under the title of letter, informal note, or formal note. These names serve a convenient purpose, although it may be difficult to draw a line of demarcation between the letter and the informal note.

109. Parts of the Letter.— Although some freedom is allowed in the general form of the letter, custom has decided that a letter should be composed of the following parts: —

I. Heading.
  1. Place. — 120 Boylston St., Boston, Mass.,
  2. Date. — August 20, 1905.

II. Introduction.
  1. Address. — Mr. Henry W. Clark,
    Hamilton, N. Y.
  2. Salutation. — Dear Sir:

III. Body of Letter.

IV. Conclusion.
  1. Complimentary Close. — Very truly yours,
  2. Signature. — John W. Jones.

V. The Superscription.
  1. Name.
  2. Place.

110. The Heading.— The heading is an abbreviated statement, telling where and when the letter was written. It is placed about one and a half inches from the top, and well to the right of the paper. It should, however, never be begun so far over as to necessitate crowding or improper abbreviations. The heading usually occupies two lines, though sometimes only one, and occasionally three.

111. Heading Study.— Examine carefully the following headings to discover all their characteristics: —

1. 42 Elm St., Syracuse, N. Y.,
   Sept. 20, 1904.
2. Kenwood, Madison Co., N. Y.,
   Jan. 16, 1903.
3. Arlington House, New York,
   Dec. 19, 1902.
4. Boys' High School, Brooklyn, N. Y.,
   December 2, 1904.

5. 10 Maple Street Akron Ohio
May 20 1905
6. Provo, Utah, Jan. 20, 1905.
7. 3654 Washington Boulevard,
Philadelphia, Pa.,
July 16, 1905.
8. 942 St. James Pl., Brooklyn, N. Y.,
10 April, 1904.

Questions.

1. What punctuation marks are used in the first four headings?
2. Explain the use of each mark.
3. Can you see any reason for not adding the N. Y. in heading three?
4. Would heading four look as well if December were abbreviated? Give reason.
5. Observe the extra spacing between the parts of heading five, when punctuation is omitted. Does this look more artistic than those with punctuation?
6. What reason can you see for writing heading six all on a single line?
7. Why are three lines needed in heading seven?
8. Do you see any reason for putting the day before the month, as in heading eight?

112. The Introduction.— The complete introduction includes the name and title of the person to whom the letter is written, together with his address. This is almost always the form of business letters. In letters to one's immediate friends, the address is usually omitted; and in friendly letters of a less intimate nature the address is sometimes placed at the end of the letter to the left. The introduction should begin on the first line below the heading, about three-fourths of an inch from the left edge of the paper. This margin should be preserved throughout the letter.

113. Introduction Study.— Examine carefully the

following introductions and be able to answer the questions below: —

1. Messrs. Sibley and Co.,
   120 Boylston Street,
   Boston, Mass.
   Dear Sirs:

2. Prof. Charles H. Strong, Ph. D.,
   Hamilton, N. Y.
   My dear Prof. Strong:

3. The Rev. Henry Lee, D. D.,
   26 Howard Road,
   Lexington, Va.
   My dear Dr. Lee:

4. Messrs. Bell, Scott and Co.,
   69 Wabash Ave., Chicago.
   Gentlemen:

5. Dear Mr. Howard:
   Your letter was, etc.
   Mr. James Lawton Howard,
   1186 Park Place,
   Brooklyn, N. Y.

6. Mr. George B. Millan
   56 Sixth Avenue
   New York City
   My dear Sir:

Questions.

1. What punctuation marks are used in introductions? For what purposes?
2. When punctuation is omitted as in example six, what marks must be retained?
3. How many lines are usually needed for the complete heading?
4. What is the nature of the indentions of the various lines of the address?

5. What is the position of the salutation?
6. Which salutations in the above are for business letters?
7. Which of the remaining is most formal? least formal?
8. What would be the nature of the introduction of a letter to your mother? to an uncle? to an intimate friend? to an acquaintance?

114. The Conclusion.— The conclusion contains an expression of courtesy, in bringing the letter to a close, and the writer's signature. The complimentary close is written on the line following the last line of the letter and well to the right of the page. It is followed by the signature, which begins a little farther to the right. The courteous close denotes the affection or respect we have for the person to whom we are writing, and the term used indicates the relation existing between the correspondents.

115. Conclusion Study.— Examine the following carefully for wording, capitals, and marks of punctuation: —

1. Yours truly,
   Sibley and Co.
2. Respectfully yours,
   Alice Matthews.
3. Yours very truly,
   Chas. T. Fields.
4. Sincerely yours,
   (Mrs.) Helen M. Brown.
5. Very sincerely yours,
   (Mr.) Evelyn E. Joyce.
6. Faithfully yours,
7. Cordially yours,
8. Affectionately yours,
9. Your affectionate ———,

10. Most respectfully and sincerely yours,
11. Miss Hamilton.
12. (Miss) Adelaide Hamilton.
13. (Mrs.) Adelaide Hamilton.
14. Adelaide Hamilton.
Mrs. Charles R. Hamilton,
26 Euclid Avenue,
Cleveland, O.

Questions.

1. Should every complimentary close begin with a capital?
2. What punctuation mark always follows it?
3. Under what circumstances should *respectfully* be used in the close? *truly? affectionately?*
4. Under what circumstances would a close like ten be used?
5. What should be the nature of the signature?
6. Under what circumstances may one sign simply his given name?
7. Under what circumstances should Mr., Mrs., or Miss be prefixed in parenthesis?
8. When might such a signature as fourteen be used?

116. The Superscription. — The superscription is the matter put upon the envelope for the proper delivery of the letter. It includes the name and title of the person addressed, the name and number of the street, name of the post office, the name of the county in case of a small village, and the name of the state. The person's name should be about half way down the envelope and about equally distant from the two ends. The remainder of the superscription should be made to look as tasteful as possible; each added line should be set an even distance to the right of the preceding.

117. Examples for Study. — Examine the following, being careful to observe proper punctuation and tasteful arrangement: —

From J. T. Black,
Pana, Ill.

Messrs. Armstrong & Co.,
Durhamville,
Madison Co.,
N. Y.

2. Miss Lucile Young,
967 Sterling Place,
Brooklyn,
N. Y.

3. Rev. James D. Allen, D. D.,
1150 Edmondson Ave.,
Baltimore, Md.

4. Flower City Incubator Co.,
Rochester,
N. Y.

Box 919.

Exercise

118. Write out the following, observing good form and proper punctuation:—

1. 91 Third South St. Salt Lake City Utah March 15 1889.
2. The Pines North Grove N H 10 May 1905.
3. Verona Madison Co N Y Jan 1 1905.
4. 163 Marlborough Road Brooklyn N Y December 5 1904.
5. Messrs W R Douglas and Co. 24 Madison St Orange N Y Gentlemen.

6. Prof Arlington Cartwright Ph D Colgate University Hamilton N Y My dear Prof Cartwright.

7. Yours most sincerely Mrs Caroline Adams.

8. Mr John Quincy White 1116 Ellis Ave Chicago Ill.

9. Mrs Hamilton Brentwood Leland House Atlanta Ga. Dear Madam.

10. Very respectfully yours Evelyn Allen Mrs Mortimer S. Allen 19 Plant St Utica N Y.

11. My dear Adelaide your delightful letter came this morning and cheered me out of a half state of the blues I am in the midst of packing to leave town I shall write you a letter at my first opportunity blessings on you and yours Margaret.

12. 16 Wyoming Ave Helena Montana 6 July 1904 Mr Henry A Thomas 25 Wayne Ave Springfield Ohio My dear sir I cannot at present give you the information you desire but hope to be able to do so in a very few days Very truly yours Myron H. Cochrane.

13. 1120 State St Schenectady N Y Aug 10 My dear Mr Hildreth I shall be delighted to meet you in Albany and spend the hour you have there in talking over old times most sincerely yours Johnson E Miller Mr. Walter R. Hildreth 88 Maplewood Ave Rochester N Y

119. Business Letters.—A business letter should bear the same evidence of care, good taste, and courtesy as a letter to one's most respected correspondent. Pains should be taken with the form, punctuation, grammar, and general structure of composition. Sentences should not be elliptical or abbreviated. Hasty abbreviations are an indication of laziness or disrespect, or both. In addition, a good business letter should be brief, definite, and clear. Nothing that the recipient may not need should be included. What is said should be put in such obvious terms that the

writer cannot be held responsible for mistakes. In this the arrangement is very important. Write first that which the reader should know first, and proceed to develop the subject matter in order, being careful to give all the particulars needed.

120. Examples for Study.— Study the following examples for form, information, conciseness, courtesy, etc.: —

1.

15 Main St., Boise City, Idaho,
June 15, 1904.

Mr. John B. Glendenning,
21 Pine St.,
New York City.

Dear Sir:

In accordance with your instructions, I visited the Empress Mine in the Rain Bow Mountain district and myself dug out several samples of ore from various parts of the tunnel. These I am sending you to-day by express.

Yours truly,
Chas. D. Carpenter.

2.

High School, Portsmouth, O.,
Jan. 20, 1901.

Messrs. Sibley and Co.,
120 Boylston St.,
Boston, Mass.

Dear Sirs:

I enclose a check for ten dollars and seventy cents ($10.70), for which please send me the following books:—

4	copies	Painter's American Literature	@ $1.25	$5.00
6	"	Eliot's Silas Marner	@ .35	2.10
6	"	Lamb's Essays of Elia	@ .35	2.10
6	"	Byron's Prisoner of Chillon, etc.	@ .25	1.50
				$10.70

Your prompt attention will be appreciated, as we need some of the books for immediate use.

Yours very truly,
Milton S. Riddel.

3. 895 Lexington Ave., Hammond, Ind.
Jan. 21, 1905.

Ransome & Company
59 Clark St. Chicago.

Dear Sir:

I saw your ad in the paper last Saturday and thought it would be well for me to take advantage of your book offer. Please send me the following books at 30 cents each, the price advertised:—

Scott's Ivanhoe, Verne's Twenty Thousand Leagues under the Sea, Kingsley's Westward Ho, and Hypatia, Henry Esmond and Tom Brown's School Days.

Respec.
Jacob K. Livingston.

Questions.

1. Explain why all the parts of a complete letter are needed in each of the above examples.
2. Is there anything in the body of the first letter which is not needed?
3. What things did Mr. Glendenning evidently wish to know?
4. What facts do the publishers need to know in letter two?
5. What particular care is needed in a letter of this kind?
6. What errors do you find in the introduction and ending of letter three?
7. What information given is superfluous?
8. Wherein is the arrangement poor?
9. Wherein is there inconsistency in method?
10. What needed information is omitted? How are the books to be sent? How paid for?

Exercise

121. Write letters in accordance with the following suggestions, giving careful attention to all the essentials of a good business letter.

1. You have lost a book belonging to one of your school friends; order a new one from the publishers, giving such particulars as will enable them to send the proper edition.

2. Answer the following advertisement: "Wanted, a young man capable of giving instruction in French and Geometry, to spend the summer in the mountains. Liberal remuneration. Must have good references. John R. Stevens, Manuet, N. Y."

3. Your subscription to the Saturday Evening Post has expired. Write a letter renewing it.

4. You have seventy-five dollars which you are permitted to spend for your summer vacation. Address a letter to the proprietor of a summer hotel asking for such particulars as you need to know.

5. A person living in the country has written to you for information. He wishes to know about tuition, course of study, text books, etc., in the school you are attending; prices for board and room in the city. Answer the letter.

6. A boy employed in a law office has an accident which will confine him to the house for several days. He writes of the fact to his employer, James A. Foss.

7. You are about to enter college, but need pecuniary assistance. Write to the president making inquiries as to the conditions under which scholarships are given.

8. You are going to a mountain camp several miles from a store. Make out a list of groceries which you will need and write to Stevens & Block, grocers, asking that the things be ready for you at a certain time.

9. Order a number of books for summer reading from

Dodd, Mead & Co., 372 Fifth Ave., New York, making proper inclosure.

10. Mr. H. K. Arnold has owed you for two months $16.25 for work done. Write a letter making an urgent request for immediate payment.

11. A boy seeking employment in a law office, writes to his teacher asking for a recommendation.

12. You are about to change your residence. Write to the Union Gas Co., asking that the metre at your present address be turned off on a certain day and that the one at your future home be turned on.

13. You are secretary of the Inter-Urban Debating League, but find that it makes too heavy demands upon your time. Write a letter of resignation.

14. As manager of your school base ball team, write a challenge to Clark S. Gray, manager of the Rome Academy team.

15. Write to the Nassau Carpet Cleaning Co., asking them to send for several carpets, provided they be returned by a certain date.

16. The carpets are not returned when promised. Write again.

17. You ordered a bill of goods from Henderson & Co. Several articles were not delivered. Write them about the missing articles.

18. A letter to a merchant inclosing a check in payment of a bill over due.

19. Order from W. Atlee Burpee, Philadelphia, Pa., ten different kinds of garden seeds. Be sure that the amount of each is reasonable and the price normal.

20. Write a letter to your mother's laundress, who usually comes Monday, asking that she come some other day, as your family is to be out of town for a few days.

21. Write to the American Cloak & Suit Co., 333 Wabash Ave., Chicago, Ill., asking for samples and their catalogue of winter styles.

22. You have hurt your hand. Write to your music teacher,

Prof. Ernest Hermann, asking to be excused from taking your next lesson.

23. You have secured a number of subscriptions to a magazine. Write to the publishers, inclosing the money and stating the premium you have selected.

24. You wish a position as stenographer and typewriter. Answer an advertisement you have seen.

25. Your piano needs tuning. Write to the firm from whom you bought it, asking them to send a tuner on a certain day.

122. Formal Notes.— Formal notes are usually invitations or replies to invitations. They are written in the third person, and have neither heading, introduction, nor conclusion. The date is often at the close, to the left, the year commonly being omitted. In being formal one should not be affected.

123. Examples for Study.— Examine carefully the following notes, observing the correspondence between invitation and reply: —

(1)

Mr. and Mrs. Harold Sutphin request the pleasure of Mr. and Mrs. Harrington Miller's company at dinner on Thursday, December 12, at eight o'clock.

42 Washington Ave.,
Wednesday, December sixth.

(2)

Mr. and Mrs. Harrington Miller accept with pleasure Mr. and Mrs. Harold Sutphin's kind invitation for Thursday, December 12, at eight o'clock.

96 Franklin Avenue,
Friday the eighth.

(3)

Miss Farrington regrets that a previous engagement pre-

vents her from accepting Miss Burton's kind invitation for Wednesday, June tenth, at five o'clock.

89 Lenox Road,
June seventh.

124. **Informal Notes.**— An informal note is much like a friendly letter, except that the heading is usually omitted, the street address and day of the month being added in the same manner as in the formal note. It seems a little better to use the comma after the salutation in place of the colon.

125. **Examples for Study.**— Note carefully the likenesses and differences between formal notes and the following informal ones: —

(1)

My dear Mr. Baker,

Will you give us the pleasure of your company at dinner Wednesday, October eleventh, at six?

Cordially yours,
Evelyn Beason.

129 Chestnut Street,
October sixth.

(2)

My dear Miss Beason,

It is a great pleasure to be able to accept your kind invitation for Wednesday, October eleventh, at six o'clock.

Sincerely yours,
Curtis K. Baker.

112 Elberon Place,
October seventh.

(3)

Dear Helen,

Will you give Mamma and myself the pleasure of your company to see Irving in Hamlet, Thursday evening, the

tenth? If convenient for you we will call for you at seven thirty.

Very sincerely yours,

Joanna Lawton.

(4)

29 De Vere Gardens, W., August 5, 1889.

My dear Tennyson,— To-morrow is your birthday — indeed a memorable one. Let me say I associate myself with the universal pride of our country in your glory, and in its hope that for many and many a year we may have your very self among us — secure that your poetry will be a wonder and delight to all those appointed to come after. And for my own part, let me further say, I have loved you dearly. May God bless you and yours.

Admiringly and affectionately yours,

Robert Browning.

Questions.

1. Which of the above notes is most nearly formal?
2. Which suggests most intimacy?
3. Under what circumstances should a note be like the first? the third?
4. Under what circumstances might a note be more free than any of the above?
5. Under what circumstances might one with propriety omit entirely his address?

Exercise A

126. Write the notes suggested below, being careful to distinguish between formal and informal ones.

1. An invitation to the Misses Sterling to dine with you.
2. Write an acceptance to the above invitation.
3. An invitation to an intimate friend to spend the evening at your home.
4. Write his acceptance. His regrets.
5. An invitation to a musicale.
6. An invitation to Mr. and Mrs. Hawkins to breakfast.

7. Write their acceptance. Their regrets.

8. An invitation to Mr. and Mrs. Lambert to lunch with you at the club house.

9. Miss Caroline Eldred is to give a party in honor of her friend, Miss Helen Somers. Write an invitation. An acceptance to the invitation.

10. Your dramatic club is sending out invitations for an evening with Shakspere. Write the invitation.

Exercise B

127. Wherein are the following incorrect? Rewrite them, making the proper corrections: —

1. Mr. and Mrs. Archibald Hempstead request the pleasure of your company at dinner Tuesday evening.

2. We shall be pleased to accept the kind invitation of Mr. and Mrs. Archibald Hempstead for Tues. evening.

3. My dear Mr. Jackson:

Miss Hunt requests the pleasure of your company at tea, Friday, October the tenth, at five o'clock.

Helen H. Hunt.

4. The Misses Peacock regret that a previous engagement prevents them from accepting Miss Howard's kind invitation.

25 Court St.,
May 10.

25 Court St., Buffalo, N. Y.
May 19 1904.

Dear Helen,

I shall be delighted to accept your kind invitation for dinner Wednesday December tenth at four o'clock.

Cordially yours,
Frances Smith

6. If Mr. and Mrs. Baldwin will take dinner with me at the club to-night, I shall be pleased to call for them on my way down at five.

Very cordially,
Henry A. Knowles.

92 Rockton Place,
June tenth.

7. I accept with pleasure Mrs. Barker's kind invitation for Tuesday, at four.

Sincerely yours,
Frances Glidden.

128. Letters of Friendship: Form.— The friendly letter is in the main of greater length than the ordinary business letter. It usually treats of a variety of material. This material should be properly arranged and grouped, so that the letter will not be unnecessarily disconnected. There should be proper paragraphing, proper division of words at the ends of lines, and when words are divided the hyphen should be used. The margin on the left should be straight, but never ruled. The letter should have all the parts of a letter, except the address in the introduction. The signature under circumstances of intimacy is confined to the given name.

129. Content of a Friendly Letter.— What makes up the content of a friendly letter depends in a large measure upon the individuality of the writer; but it should also be governed by the interests of the person to whom one is writing and the degree of intimacy between the correspondents. One should write only those things his friend will be interested to know. If you are writing to a friend who is not acquainted with the members of your family, a complete family chronicle is out of place. In any case a letter should not be made up entirely of plain facts. A few pleasing incidents of your personal experience, told in a

natural, vivacious manner, will be more appreciated by your friend than pages of "news." He will be glad to know something of your plans and prospects, but he will enjoy your letter most of all if you make him feel that he is having a real chat with you.

130. **Qualities of a Friendly Letter.**— A good friendly letter should first take into account the individuality of the person to whom it is written. A letter that will do to send to a half dozen friends will not be likely to please any of them. A letter should be written expressly for the recipient. Its purpose should be to give him pleasure. In order to do this in the highest degree, it should contain a large personal element; should be characterized by frankness, grace, and cordiality; and should be written in a way to indicate that the sender enjoyed writing it. It may be dignified without losing any of its sincerity and naturalness.

131. **Examples for Study.**— Study carefully the letters quoted below, and be able to give definite answers to the questions following: —

(1)

Olney, April 24, 1786.

My dear Coz,

Your letters are so much my comfort, that I often tremble lest by any accident I should be disappointed; and the more because you have been more than once so engaged in company on the writing day, that I have had a narrow escape. Let me give you a piece of good counsel, my cousin: follow my laudable example — write when you can; take Time's forelock in one hand and a pen in the other, and so make sure of your opportunity.

It is well for me that you write faster than anybody, and more in an hour than other people in two, else I know not what would become of me. When I read your letters I hear you talk, and I love talking letters dearly, especially from you.

Well! the middle of June will not be always a thousand years off; and when it comes I shall hear you, and see you too, and shall not care a farthing then if you do not touch a pen in a month.

By the way, you must either send me or bring me some more paper; for before the moon shall have performed a few more revolutions I shall not have a scrap left — and tedious revolutions they are just now, that is certain.

The grass begins to grow, and the leaves to bud, and everything is preparing to be beautiful against you come. Adieu, my dear Coz.

Ever yours,

W. Cowper.

(2)

Monday, April, 1844.

My dear May:

I promised you a letter, and here it is. I was sure to remember it; for you are as hard to forget as you are soft to roll down hill with. What fun it was! only so prickly. I thought I had a porcupine in one pocket, and a hedgehog in the other. The next time, before we kiss the earth we will have its face well shaved.

Did you ever go to Greenwich Fair? I should like to go there with you, for I get no rolling at St. John's Wood. Tom and Fanny only want roll and butter, and as for Mrs. Hood, she is for rolling in money. . . .

However, I hope we shall all have a merry Christmas; I mean to come in my ticklesome waistcoat, and to laugh until I grow fat, or at least streaky.

Give my love to everybody, from yourself down to Willy, with which and a kiss, I remain, uphill and down dale,

Your affectionate lover,

Thomas Hood.

(3)

March 3, 1863.

To Mr. James T. Fields:

I was ashamed this morning to send the expressman to your door in quest of an old umbrella, not unlike that which accompanied and consoled the exiled King of France in his flight to England. Nevertheless, I did send, for it is a lineal descendant of King Cotton, and is of that particularly audacious kind that never says "Lost." In the hands of a modern sensuous poet the handle would become pearl (daughter, not mother of), and the rest would be of the "tissue from the looms of Samarcand." Finally, it is the one I keep to loan to lecturers at the Lowell Institute and the like; and tho' very dissipated, is worth reclaiming.

Accept my apology and believe me or not,

Yours truly,

Henry W. Longfellow.

Questions.

1. How does Cowper make his cousin feel that it is worth while for her to write letters to him?
2. Of what value to him are her letters?
3. What evidences of close intimacy between the correspondents?
4. What is the subject of a large portion of the letter?
5. How much does the writer speak of himself?
6. Why would one be glad to receive such a letter?
7. What is the writer's purpose in the second letter?
8. Whose individuality is taken most into consideration, the writer's or the recipient's?
9. What does it contain of special interest to the writer? to the recipient?
10. Show in what respect it is conversational in tone?
11. What other characteristics of a good letter does it possess?
12. What does Longfellow's letter suggest about the disposition of Mr. Fields?
13. What about his education and tastes?
14. What is the nature of the intimacy between them?

132. Additional Hints.— The following are some

of the things to be avoided in letter writing: —

1. Perfumed or colored paper.
2. Fancy colored inks.
3. Soiled paper; paper that does not fit the envelope.
4. Crowding of heading or introduction.
5. Use of the word friend as an adjective in the salutation.
6. Bookishness, hackneyed expressions, slang terms, etc.
7. Carelessness of statement, exaggeration.
8. Abbreviated sentences.
9. Rambling ideas.
10. Erasures and interlineations.
11. Use of abbreviations in the courteous close.
12. Use of flourishes or title in connection with the signature.
13. Careless folding of paper.
14. Putting stamp on upside down or awry.
15. Personal affairs on a postal card.

Exercise

133. Write letters in accordance with the following suggestions, being careful in each case to keep constantly in mind the person to whom you are writing: —

1. A boy of fifteen, who for the first time is spending his summer in the country, writes to his chum who has never been in the country.

2. Your mother has been away from home for a month. Write an appropriate letter. What will she be pleased to have you tell her?

3. A boy who is spending Christmas in a large city writes to his little sister, who is seven years old.

4. Your friend has recommended that you read a certain book. You have done so. Write him a letter telling him what things pleased you most.

5. Write a letter to a friend from whom you have not heard for a year.

6. Your grandfather has always been fond of you. Write him a letter on the occasion of his seventieth birthday.

7. A boy who has just entered college writes to his twin sister.

8. A boy (or girl) has spent two weeks in the country with a friend. After returning home he writes a letter in which he shows his appreciation of the pleasure his visit afforded him.

9. Write a letter to a school companion who has been away from school a month on account of illness.

10. A letter accompanying a book on the occasion of the birthday of an intimate friend.

11. An answer to the above.

12. Write a letter inviting to spend the Holidays with you a friend who is not acquainted with the members of your family. What should you tell him about them, and about your plans for entertaining him?

13. You have been out rowing on a lake, and when several miles from shore, broke an oar. Write a letter in which you describe entertainingly the results of your mishap.

14. Wamba writes to Gurth an account of his experiences with the Black Knight in the forest.

15. A boy writes to his chum of meeting a person whom he took to be the Ancient Mariner.

16. A girl of sixteen by her kind acts has often carried sunshine into the home of an invalid neighbor, who is motherly and appreciative. The girl, now away at school, writes her an entertaining letter.

17. While away from home you have had the pleasure of speaking personally with some person of note; write to your mother or father telling how he looked and how he impressed you.

18. Isaac of York writes to a kinsman, giving an account of the trial and rescue of Rebecca.

19. Rebecca writes a letter of gratitude to the Disinherited Knight.

20. Answer the following:—

Dear Miss Browne:

This morning I learned through a letter from Mother that you are only a few miles away; and I have been thinking all day of the mud pies we used to make together, of the wild strawberries and the blackberries we used to gather; and how, while fishing, I very unromantically fell into the creek and you pulled me out.

Won't you write me a good long letter, telling me about yourself. It will be like a spring in the desert.

Most sincerely,

Robert White.

CHAPTER V

Theme Correcting

134. The Aim of Composition Work.— The particular aim we should have before us in our special work in English composition, is the increasing of the ability to use the English language effectively, to express thought correctly and intelligently. There are several important elements entering into this increase of ability. In the first place, new material with which to work must be acquired: there must be a larger vocabulary, greater variety of expression, and a greater fund of material for thought. Next, there must come an appreciation of one's faults,— faults of punctuation, faults of grammar, faults in the use of words, faults in rhetorical construction. This recognition of his faults should not mean merely that the pupil comprehend the fact that he is continually committing errors of various kinds and in various degrees; it should mean that he actually acquire the ability to detect a large number of his mistakes for himself, and that he be able to discover the mistakes of his neighbor. The discovery of errors naturally suggests the question of correction. This is in reality one of the objective points; for as soon as the pupil has acquired the ability to correct a certain kind of error, he has the ability to avoid it in the future.

135. **The Need of Theme Correcting.**— It is probable that, if the pupil had time and opportunity to write carefully a theme every day, making use of a wide range of subjects, he would, by the process of natural development, overcome many of the faults common to young pupils, without stopping to consider the particular errors of each composition. In most cases this plan is impracticable, and the only alternative thus far discovered, is the laborious correction of the few themes written. This, however, is not without its value to both teacher and pupil, aside from the particular benefit to the pupil in the direction of increased power of expression. It puts the teacher in closer touch with the individuality of the pupil,— with his particular needs; and is a continual reminder of what may, and what may not, reasonably be expected of pupils. On the other hand, if properly done, the work is of great value in developing the judgment and the power of self-examination, and in increasing the carefulness and self-reliance of the pupil.

136. **Correction by the Teacher.**— It has long been the custom of a large proportion of the conscientious teachers of English to read a large number of compositions each month or each week even, and to spend hours and hours of painstaking care in pointing out to individual pupils, in this way, their shortcomings. Experience, however, seems to teach that a large, a very large amount of the time and energy spent in this religious reading and marking of compositions, is wasted. The result too often is that the pupil, when the theme is returned to him for correction, instead

of studying to understand just what is wrong, says to himself: "This won't go, I'll try it some other way." That other way is usually the quickest way. The outcome is not infrequently that one mistake is substituted for another, or that another has been made, and two appear where there was originally but one.

The discouragements following such results are sometimes counterbalanced by the attainments of the brighter and more ambitious pupils under the guidance of the teacher. The advantages of correction by the teacher as has already been pointed out, are unquestionable; but it is also obvious that the profit to the average pupil is not in proportion to the labor expended by the teacher.

137. **Correction by Pupils.**— In some schools the plan of having papers marked for correction by the pupils themselves, has been tried with a considerable degree of success. Pupils exchange papers with their neighbors; and after careful examination, write their criticisms. Papers are then returned to the writers, who are given an opportunity to appeal to the teacher on any disputed point. The compositions are afterwards rewritten and returned to the teacher. When this plan is tried, there will, of course, be many crudities that will not be discovered; but the number should be an ever decreasing one from month to month.

138. **The Combination Method.**— The plan, which for want of a better name is here called the Combination Method, attempts to join the advantages of both the methods mentioned, and to do away with some of

the disadvantages. Pupils are assigned such subjects for short themes of one page as are well within the grasp of every member of the class. When the compositions are brought to class, they are collected, and if possible, during the day they are given a superficial examination by the teacher for form and neatness. Any themes noticeably deficient in these external matters are given back at once to be rewritten, and returned the following day. As soon as the themes of the entire class are in the teacher's hands in acceptable form, a whole recitation period is devoted to the work of correction. Two or three are read by the teacher and the faults discussed, special emphasis being laid on those things that are being studied at the time in the work in rhetoric. The papers are now returned to the pupils, sometimes to the writers, sometimes to other members of the class, and the work of marking begins. Mistakes are indicated by symbols set in the margin opposite the mistake. After a little practice, classes will mark a theme of one page in ten or fifteen minutes. As soon as a pupil finishes a paper, if it is not his own, it is given to the teacher or returned to the owner. Next the work of rewriting begins. During the whole time that the papers are being marked and rewritten, the teacher will be occupied in giving help to individual pupils. A boy may see plainly that there is a mistake, but be utterly at a loss about correcting it. In this case he appeals to the teacher. Instead of changing the expression haphazard, he gets the helpful suggestion that sets him right at once; and the likelihood of his

stumbling again in the same way is greatly diminished. A little assistance of this kind is worth more to a pupil than the many hours of drudgery spent by the teacher with the blue pencil.

The corrected papers, together with the first drafts, are preserved, and sometimes a set is marked a second time, perhaps after two or three weeks have elapsed. Occasionally, too, the teacher marks a set of papers. This is necessary in order that she may know just what each pupil is doing. It also gives the pupil the benefit of the teacher's more thorough criticism.

139. **Few Things at a Time.**— The progress of the young pupil toward accuracy and ease of expression is necessarily slow. It is a process of development, a process of accumulation; and any attempt to improve his appreciation of all the niceties of English expression at once can end only in failure. A few things must be emphasized at a time, and must not be overshadowed by the introduction of other things until they are properly understood. First, punctuation demands attention, and is made the central feature of composition work until the simpler principles are mastered, and the pupils exercise care in the application of them. Then grammar may follow, receiving the emphasis, while the work in punctuation is continued. Grammar work is followed by something else; and so the cumulative process goes on.

140. **Form of Composition.**— The proper form of the composition is of importance for at least two reasons. Insistence on the observance of certain regulations here often leads to much greater care in the

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entire work of the composition. The pupil who is careless about the general appearance of his paper, is usually careless about the substance of it. In the second place, it is necessary for facility in making suggestions for corrections, that the writing be legible and that there be proper margins in which to place the correction marks.

In many schools the following form for themes is prescribed: —

1. Uniform paper 8 x 10½ inches in size.
2. Subject of theme on first line.
3. Blank line after subject.
4. One inch margin on left side of paper, or, one half-inch margin on each side.
5. Paragraph indentions of one half-inch.
6. Papers folded from left to right and endorsed.
7. Form of endorsement:

Name

Grade Section

Subject of Theme

Date

141. Symbols for Form.— In marking compositions for form the following symbols are used:—

|| Parallel lines drawn down through the title of a composition indicates that it is not in the centre of the page.

⌋ An angle at the beginning of a paragraph marks an improper indention.

| A straight line drawn down the side of the page indicates an improper margin. Line is drawn to mark the proper width of margin.

F is used to indicate failure to comply with any other requirement, such as improper endorsement. Placed at the top

of the paper it means that the form is generally bad and that the paper needs to be rewritten.

Exercise

142. Tell what each of the marks in the following paragraph indicates; rewrite the paragraph in proper form.

The Chase. F

A hundred horsemen started out to hunt deer in Benvoirlich's forest. At last their hounds, which had been in advance, gave a long bay, which meant that they were on the track of a deer. Eagerly the hunters gave rein to their steeds. They clattered along, pursuing the frightened stag over mountain and meadow, through wood and stream.

143. Symbols for Punctuation and Capitals.— The errors in the use of capitals and marks of punctuation are of various kinds, but only two symbols are used. **P.** inserted in the margin opposite a line indicates an error in punctuation in the line. The pupil will need, in correcting, to ask himself certain questions: —

Questions.

1. Is it the omission of a mark, the insertion of a mark not needed, or the use of an incorrect mark?
2. Where is there sufficient break in the structure to demand a mark of punctuation? or, where is there need of punctuation to make the thought clear?
3. How close is the connection? such as to demand a comma, a semicolon, a colon, or a period?

Cap. is used to mark the omission or the incorrect insertion of a capital letter.

The following questions may be of use to the pupil in connection with the mark for capitals: —

Questions.

1. Is it an important word in the title of a book, theme, etc.?
2. Is it a direct quotation or an expression resembling a quotation?
3. Is it a proper noun or adjective?
4. Is it an official or honorary title or an abbreviation?
5. Is it a name of the Deity? Is it a personified object?

Sp. indicates a mistake in spelling.

Exercise

144. Explain each of the marks in the following passage, and rewrite it making the proper corrections.

The Coming of‖Athene.

Cap. **P.** The Gods having called a council decided that they would
Sp. assist the godlike Odyseus to return to his native land. Ac-
P. cordingly Athene the daughter of Zeus set out and came to
P. the home of the faithful Penelope; whom she found beset by
P. a large number of greedy suitors

145. Grammar.— A single mark is used to point out any of the ordinary errors in grammar.

Gr. is written in the margin opposite the error.

The pupil will need to ask himself: —

Questions.

1. Is it a disagreement in the number or person of subject and predicate?
2. Do pronoun and antecedent agree in person, number and gender?
3. Is there an improper formation of the plural of a noun? of any part of a pronoun? of any part of a verb?
4. Is the case of the pronoun correct?
5. Is the possessive case properly used before a participial noun?

T. may be used for improper sequence of tenses.

Exercise

146. Explain the meaning of each one of the symbols for correction below, and write out the passage as it should be.

The Chase

Gr. The Chase begun with the break of day in Glengartny.
T. P. The baying of the hounds soon start a stag from his lair
P. and immediately there arose a great shout, every steed and
Gr. every hound exerted themselves to their utmost, and it is
T. P. not long before the glen was passed and they are climbing the rough side of Uam-Var.

Exercise

147. Mark the following passages to indicate such things as need correction. Then rewrite them, making the proper changes: —

(1)

An old seaman who once lived in England had had a peculiar experience at sea and he was found of telling of it to the people who he met with; as he was sitting under a tree by the roadside one day, he saw some boys teasing a cat by setting a dog onto it. He called them and made them listen to his story which so frightened them that they ran all the way home, and neither of them went outside their yard for nearly a week.

(2)

Home, Tuesday
June 20 '05.

Mr. Joseph R. Arden,
Johnston, N. Y.

Dear Joseph:

I am very sorry that I cannot come to see you next week

for I am sure we would have a jolly time. but Mother is ill and I am much needed here at home. Doctor thinks she will be about again in a few days. I suppose you are busily engaged in stuffing those birds you told me about. Have you finished the birch bark canoe yet. I have made me a pair of oars with my jig saw which will be just the thing. . . . When you write tell me about your trip to the woods.

Very truly yours,

Sidney.

(3)

Bassanio and Lorenzo

Bassanio and Lorenzo were alike only in one respect, both their loves were very sincere. Lorenzo was less practical than Bassanio, and he acted toward Jessica like she was his equal, while Bassanio seems to revere Portia like a queen. Lorenzo was talkative and jolly, while Bassanio was more reserved, like a courtier.

148. Incorrect Use of Words, etc.— There are many kinds of errors in the use of words, but the pupil must here again, by a process of self-examination, find out his mistake.

Wy. placed opposite a sentence indicates that too many words have been used to express the idea; that the sentence is *wordy*.

W. indicates some kind of error in the use of a particular word.

Questions.

1. Is it the use of a slang term, a provincialism, or an obsolete word?
2. Is it a word used in a sense that does not belong to it?
3. Does it imperfectly express the thought?
4. Is it too dignified a word for the thought? or not sufficiently dignified?
5. Has a word been omitted?
6. Is it the repeated use of words in pairs?

——— Oft-repeated words are underscored.

( ) A parenthesis denotes that the words inclosed should be omitted.

Exercise

149. Explain the errors indicated by the symbols below, and make the necessary corrections.

p. **Wy.** Isaack and Rebecca both entered the lists together and
Sp. walked down the isle and took seats in the front row. Prince
W. John who had been in the lists for quite some time, noticed them, and became very much interested in Isaac's daughter.
Wy. Isaac was very richly (and elaborately) dressed as was his daughter, the (young and) very beautiful Rebecca.

150. Awkward Expressions.— There appear in the compositions of pupils many sentences which can at present be criticised no more definitely than by calling them awkward, clumsy, or ugly.

K. is inserted opposite such sentences.

Exercise

151. Discover the nature of the mistakes suggested in the following paragraph and then rewrite it: —

Wy. While the Black Knight and the Hermit were sitting en-
V. **Wy.** joying their venison and wine, their was heard a peculiar
Wy. (and sudden) knock at the door. The Hermit looked like
K. a man that is frightened half out of his wits, and he began
Wy. clearing away as hastily as he could the remains of their
P. feast, without responding to the knock, which had startled
P. him. When the Hermit heard the knock repeated more
K. loudly and the voice of Locksley with it, he hurried to undo the door.

EXERCISE.

152. Study carefully all the compositions given below to find out the nature of the faults; then write out each one on paper, indicating the mistakes by proper marks in the margin.

1. *In this first paragraph the number of errors is indicated by the figures in the margin. Some of the less obvious mistakes are underscored. Use care in marking them.*

2 A Character sketch of Richard
2 One of the most noted of english kings was Richard
1 Cœur-de-Lion a brave and hardy fighter. No one in Eng-
2 land at his time ever crossed lance with him successfully
1 so that every one shook at the name of Richard. In his
1 prime he took up the banner of Christendom and went to
1 the Holy Land in order that he might secure the Holy
2 Sepulcher from the Turks. While in this place he disre-
1 garded the Austrian banner and when he was returning
2 home he was taken prisonner by the King of Austria
2 where he remained for many years. After his imprison-
1 ment he went to England and disguised himself as the
1 Black Knight and he did not disclose his identity till he
2 was about to take his throne. He succeeded in dethroning
2 his brother and by his forgiving character obtained the pro-
1 tection of Locksley. When he reached his throne he con-
2 fered many favors on Ivanhoe and many others.

2. *While not neglecting other things, pay particular attention to sequence of tenses, and the choice of words in the following:—*

The Ransome of the Prior and Isaac

It was decided among the outlaws that the ransom of prior Aymer should be named by Isaac of York and the ran-

som of Isaac by pryor Aymer. The captain called Isaac up and asked him to tell the amount which he thinks the prior ought to be held for. Isaac, knowing the prisoner's income, told the captain that the prior's ransom should be six hundred crowns. The captain as well as the band were well satisfied with the ransome. Prior Aymer told the captain that if he sold all his property, he will not be able to collect that sum of money. Isaac was willing to lend the prior six hundred crowns. Now the captain turned to the prior and asked him to name Isaac's ransom. The prior Knew of the Jew's wealth, and named his ransom as one thousand crowns. The captain, likewise, with his band were satisfied. Isaac told the captain that he was unable to pay that amount, and having thought of his daughter, Rebecca, he shouted her name. One of the outlaws, interrupting Isaac, asked him whether his daughter wore a veil, embroidered with silver, and whether she had dark hair. Isaac replied that the outlaw's description resembles his daughter, and asked where he had seen her last and by whom had she been captured.

3. *Pay close attention to the elements of form in the following letter. Point out also such things as should be omitted.*

128 Hopkinson Ave.,
Brooklyn, N. Y. 1-6-05

Messrs. Smith & Co.,
Dear Sir,

Having seen your advertisement in the morning paper, I beg leave to apply for the position of office boy in your firm. I am sixteen years old, a graduate of Public School No. 26, and a student of High School, for two years. Accompanying this letter, you will find references, as to my ability, honesty and punctuality. I live with my parents at the above address. Circumstances necessitates my leaving school and going to work.

Hoping to receive a prompt and favorable report from you, I am

Yours sincerely,
H. C. Howard.

4. *Sequence of tenses, grammar and the misuse of two or three terms, require special attention in the following:—*

The Testimony of the Two Villains

After the testimony of Higg the son of Snell two villains which were bribed to give evidence that would convict Rebecca were called. They were at first daunted by the beauty of Rebecca, but summoning up their courage, each gives their evidence without hesitation. Their testimony, in brief, was as follows: — that Rebecca muttered to herself in a strange language, that her songs charmed those who heard her sing, and that her ring was engraved with magic devices. One of the rascals said that by repeating certain mysterious words over a wounded man, she had caused a cross-bow bolt to extract itself from a man's body, and in a quarter of an hour, the man had been well. The other said that he saw Rebecca with the templar at Torquilstone. She turned into a dove, circled three times round the tower, and had returned, resuming her own shape. All this absurd evidence was believed by the entire assembly.

5. *Look for peculiar expressions, bad spelling, lack of capitals, and improper abbreviations. Write a criticism of the last sentence of this letter and of anything else that you cannot express by symbols.*

74 Somers Street, B'kl'n, N. Y.
June 6, 1905.

Dear John

High School is much different from Grammar school, the work here being more difficult & the teachers more strict. All our instructors are men as the pupils are also boys. The course of study is all different, the subjects being latin, english, algebra, Science, and three miner subjects. These are elocution, Mechanical Drawing & music. The day is seperated into six periods of forty-five minutes each. Abell rings at the end of each period and we then go to a different room. The lunch period is but a half hour, so to even this up we are dismissed at half past two. We had mid-term examinations two weaks ago, and I did well in all, except algebra,

but I hope to make this up. I am getting along alright and hope to be permoted. This being all I have to say in answer to your former letter, I remain,

Your Chum,

Albert Williams.

6. *In addition to placing the usual marks in the margin, write your opinion of the paragraph with respect to bookishness and matters of taste.*

A long period of time has elapsed now and yet judge Pyncheon moves not hand or foot. The only sound that breaks the awful monotonous stillness is the ticking of the Judge's chronometer. The moon is rising and the shadows of the trees cast a wierd light on the scene. It is now full twelve hours since he first sunk into the capacious depths of that venerable chair. His watch has stopt measuring time and silence is more impressive than ever. Grimalkin has looked through the window and observing a person seated on the chair thinks it more expedient to remain outside. What has not the Judge moved yet? It is now light and another day is being ushered into existence. In the outer world people are stiring but the honorable Pyncheon still reclines in his easy chair.

CHAPTER VI

The Whole Composition

153. **Written Composition.**— As has already been pointed out in the preceding chapter, composition is not an end in itself. It is a means of communication. Every one has need of expressing his thought and feelings to others. But thoughts and feelings are often very complex, and we find it difficult to communicate them effectively, because we have imperfect command over language. The object of our study in written composition is to gain such control over our English that we can express our thoughts clearly, correctly, and forcibly. Such ability can be acquired through constant practice and through knowledge and application of rhetorical principles.

154. **Rhetoric Explained and Defined.**— Rhetoric may be defined either as a science or as an art. When considered as a science it is thought of as the body of principles which underlie correct and effective expression of thought, either in speech or in writing. As an art it is the application of these rules in composition. Rhetoric may be defined, therefore, as a body of principles which teaches the art of effective communication. In this sense it is a science, and is distinguished from composition, which represents the art.

155. **Scope of the Subject.**— Since composition means the putting together of a number of parts so as to construct a whole, a study of rhetoric will necessarily deal with all the parts as well as with the whole composition. This will include (1) the choice of words, (2) the formation of the sentence, (3) the construction of paragraphs, (4) and the grouping of paragraphs into larger wholes.

156. **Kinds of Composition.**— Composition may be classified in various ways. According to one grouping, in which we take into consideration the occasion and subject matter as well as the form, we have, in spoken discourse: conversation, speech, address, oration, sermon; in written discourse: theme, thesis, essay, dissertation, treatise, and many others. Upon another basis of grouping, in which we consider chiefly the special object we have in view,— whether it be to relate, to depict, to explain, or to convince,— we have narration, description, exposition, and argumentation.

157. **Narration.**— Narration is the simplest kind of discourse. Its purpose is to tell a story. The story may be real or imaginary; it may deal with a simple incident, or it may treat of a long and complicated series of events. The ideal narrative is one which gives connected events in such a way that the reader or hearer, shall understand their proper relations.

158. **Description.**— Narration deals with events, description with objects. The former tells what things happen, the latter how things look. Description, then, is concerned with the appearance of objects,— their

form, size, lineaments, and color. Its aim is to depict with such vividness that a clear picture is formed in the mind of the hearer or reader.

159. **Exposition.**— The purpose of exposition is to explain, to define. We make use of it every day of our lives. We make a statement which is not understood, and we explain our meaning. We consult the dictionary for the meaning of a word, and find it explained to us. We tell or are told how something should be done. We visit a factory and the machines and processes are explained to us. The scientist in his books explains to his readers the discovery he has made and its significance. The historian in addition to narrating events, explains their causes and effects. All this is exposition.

160. **Argumentation.**— Argumentation is a process of reasoning, the aim of which is to establish the truth or falsity of a proposition by means of proof. It is closely allied to exposition, indeed a large share of argumentative composition of length must be expository in nature in order to be properly understood. By exposition we convey to another our meaning, by argument we strive to convince him of the reasonableness or unreasonableness of a proposition.

Exercise

161. According to the purpose you would have in mind in writing on the following topics, determine in each case whether the composition would be narration, description, exposition, or argumentation. Indicate

some of the things you would say about each subject: —

1. How to Grow Potatoes.
2. Sunset in the Mountains.
3. A Day at Stratford-on-Avon.
4. Should Japan Have Received an Indemnity?
5. The Life of a Filippino.
6. Cities Should Own Street Railroads.
7. Jimmy's Ride.
8. Mt. Shasta by Moonlight.
9. Why the Revolution Succeeded.

162. Pre-requisites of Composition Forming.— In order to construct a good composition one must possess certain qualifications. A man blind from his birth could scarcely be expected to write an interesting essay on color. Neither could one who knew nothing about American history arrange the various events in chronological order or in order of importance. Moreover, if one were going to write an essay upon "Food," he would need to limit his subject. He might desire to explain what food is, what are the most nutritious kinds of food, or what foods are best adapted for use in the various seasons of the year. These hints suggest some of the prerequisites of composition writing, the chief of which are:

I. A Thorough Knowledge of the Subject.

II. A Definite Purpose.

III. Discrimination in Selection and Rejection of Details.

IV. Ability to Arrange Material to Suit the Purpose.

Exercise A

163. Show that you know enough about one of the following subjects to write a good composition, by writing down in abbreviated form a number of things that might be said about it.

1. The Boyhood of Scott.
2. The Battle of Lexington.
3. A New England Fireside.
4. The Raising of Corn.
5. A Fishing Trip.
6. The Making of Butter.
7. Hay Harvesting.
8. My First Experience Blackberrying.
9. A Street Car Accident.
10. A Visit to a Factory.
11. The Story of William Tell.
12. How Robinson Crusoe Saved Friday.

Exercise B

164. Indicate in a sentence or two the definite purpose you would have in mind in writing upon one of the subjects given below. Reconstruct each subject so that it will suggest your purpose.

1. An Adventure.
2. King Arthur.
3. Vegetables.
4. Libraries.
5. Street Cars.
6. Uncle Harry.
7. News Papers.
8. A Wayward Chicken.
9. Christmas.
10. A Snow Storm.
11. Autumn.
12. A Waterfall.
13. Steel.
14. An Escape.
15. A Rescue.
16. Flowers.

17. Rain.
18. Electricity.
19. National Emblems.
20. St. Valentine's Day.

165. Example.— In writing a composition on paper, one's purpose might be: —

1. To tell how paper originated.
2. To tell how the manufacture of paper has grown.
3. To tell how the paper of various centuries has differed.
4. To tell how it is made.
5. To describe the different kinds of paper.
6. To tell for what purposes paper is commonly used.
7. To tell to what extent manufactured articles are made of paper.

Subjects to suit the above purposes might be as follows: —

1. The Origin of Paper.
2. The Development of the Paper Industry.
3. Paper in Different Centuries.
4. The Manufacture of Paper.
5. Different Varieties of Paper.
6. The Ordinary Uses of Paper.
7. Paper Manufactured Articles.

166. Outline Study.— Below are given subjects for compositions, together with a number of topics indicating things that might be said in connection with the subject. The lists, however, are not arranged in order and are very imperfect in other respects. Taking each of the subjects given: —

1. Cut out all topics that do not properly belong to the subject.

2. Combine topics that overlap or are very closely connected.

3. Make sub-topics of such as are subordinate to others.

4. Arrange in proper order the topics that are left.

5. Now supply anything of importance that has been omitted.

(1)

An Account of the Boyhood of Scott

1. His birth and parentage.
2. His love of Scottish legends and traditions.
3. The teething fever and his lameness.
4. His life at his grandfather's at Sandy Knowe.
5. His experiences in the pastures among the sheep.
6. His love of out-door games.
7. His visits to ruined castles.
8. His companions.
9. His love of poetry.
10. His visit to Bath.
11. His habits of study.
12. School days.
13. His apprenticeship in his father's office.
14. His rambles in the country.
15. His translation of Burger's *Lenore.*
16. The wild scenery of his native hills.
17. His experience in a thunderstorm.
18. Frequent visits to Smailholm Tower.
19. The "virtuoso" incident.
20. His Shetland pony.
21. Bravery in climbing the "Kittle nine stanes" of Castle Rock.

Questions.

1. What is the period covered by the word "boyhood"?
2. Does it include birth and infancy?
3. Are topics included in this list that extend beyond the period of boyhood?

4. Are there topics that are unimportant?
5. Which topics are included in others?
6. Should some of the topics be combined?
7. Which topics should be sub-divisions of others?

(2)

The Ancient Mariner's Experiences at Sea

1. He left port with a merry crew of two hundred.
2. He awoke from his trance.
3. The albatross was hung about his neck.
4. He detained the Wedding Guest.
5. The ship became ice-bound.
6. He sailed southward.
7. The albatross dropped from his neck into the sea.
8. He saw a phantom ship approach.
9. His crew dropped dead.
10. He shot the albatross.
11. The sailors cursed him.
12. He saw the "elfish light" drop from the watersnakes.
13. He blessed the watersnakes and then could pray.
14. His ship sank in his native bay.
15. He beheld the moon go up the sky.
16. He was picked up by the pilot.
17. The wind raised his hair and fanned his cheek.
18. He loves to go to church and pray.
19. He possesses strange powers.
20. He tells his story to people who need to learn his lesson.

Questions.

1. How many main topics should there be, judging from the number of parts in the poem?
2. Can you find topics in the above list that would serve as subjects for the various parts?
3. If not, combine topics and form appropriate subjects. If some parts require it, make two main topics.
4. Which of the above topics are included in others?
5. Which of the remainder are out of order?
6. Which should be combined?
7. What sub-topics will you have under each of the main topics selected?

(3)

Count Robert of Sicily

1. The Count has a strange experience in the church.
2. He falls asleep.
3. He is locked in.
4. He curses men and saints.
5. The Count is released by the sexton.
6. He is made a jester.
7. He finds another on his throne.
8. The Count is mocked and thrust out.
9. An angel has assumed the king's form and taken his throne.
10. King Robert yields to his fate.
11. Embassadors come from the Emperor, Robert's brother.
12. Angel, courtiers, king, and ape journey to Rome.
13. Emperor fails to recognize Robert.
14. Robert repents.
15. He has an interview with the angel.
16. He is restored to his throne.

Questions.

1. In what way do you think this outline would be improved by using the abbreviated topical form without verbs?
2. Study the form of the topics in the first of the above outlines.
3. Is the topic improved by simply omitting the verb? Reason.
4. How can the first sentence be condensed into true topical form?
5. What other topics are included under this?
6. How many main divisions are there in this story?
7. Which of the above might serve as main topics?
8. Supply topics for each main division and reconstruct, putting whole outline in topical form.

167. Summary.— The things to be observed in making an outline may be summarized for convenience. We should: —

1. Make every topic apply to the subject.

2. Include every idea essential to the subject.
3. Give due proportion to the various elements.
4. Observe proper sequence of details.
5. Always keep the central purpose obvious.

168. An Experimental Composition.— The essentials of a good outline suggest the essentials of a good composition. But in order to understand more definitely the characteristics of a good composition, we shall study a faulty one. If a subject for an imaginative composition were chosen, a brief outline made, and the various parts assigned to different persons to develop; when the parts were put together, should we be likely to find them contributing to exactly the same purpose? would they be harmoniously and proportionately developed? would they be properly joined?

Here is the experiment: —

Theme.— Sir Calidore's Search for the Grail.

Circumstances.— He is a young knight of the court of King Arthur. Like many other knights of Arthur's court, he has taken a vow to spend a year and a day in quest of the sacred vessel. His quest ends in failure.

Topics.

1. His Departure from Britain.
2. His Experiences at Sea.
3. His Wanderings through France and Germany.
4. His Adventures in the Holy Land.
5. His Return.

Composition:

(1) Sir Calidore was a youth who had been knighted by Arthur because of the courage he had displayed in rescuing a maiden, who was being carried away by a robber knight. It was just at the time when a wild desire burned in the hearts of the followers of the king to go in search of the

Grail; and no sooner had Calidore received his sword, than the same fire was kindled within him, and he, too, immediately vowed to devote himself for a year and a day to the sacred cause. So he left the hall of the noble king and journeyed all that day, and the next, and still another, through fields and forests, across valleys and over mountains, until he came down into a great plain that stretched far away to the sea. The sun had set and thick clouds were gathering in the west. Sir Calidore, weary and hungry, sought for a place where he might shelter his faithful steed and himself for the night. In the distance he spied a lonely habitation, and directed his course thither. When he arrived at the place, he could see no traces of recent habitation, but over the door was written in bright letters the words, "Enter and Refresh Thyself." He dismounted, cared for his steed, and returned, to the entrance. Pushing the door open, he beheld a table set with bread and wine and fruit, and in the corner of the room a pallet prepared for a single occupant. He entered, and when he had eaten, lay down to rest for the night. Meditating upon his strange surroundings, and praying that the quest might be for him, he fell asleep and dreamed. Before him passed a great procession of knights, and he heard a voice saying: "All these seek the Grail, but one alone shall find it. Thinkest thou, Calidore, it is for thee? 'Tis not impossible, if thou remainest pure in heart and one in purpose." And Calidore awoke and it was morning. He arose and journeyed on.

(2) The vessel on which Sir Calidore embarked was a merchantman, bound for a port on the southern coast of France, it being the young knight's intention to hasten across to the Mediterranean and set sail for the Holy Land. As they were sailing along before a good wind, Sir Calidore fell into conversation with one of the sailors, who entertained him with an account of a strange adventure that had come to him a few years earlier.

"I was sailing," he said, "from the Orient. We were just off the coast of Cyprus, when our watch announced the ap-

proach of a suspicious looking vessel which he thought to be a pirate. His fears came true. In the struggle that followed, most of our crew were slain and those that remained were taken to be sold as slaves. The pirates took possession of our vessel, confining myself and one of my companions to the hold of our own ship, while the other captives were transferred to the pirate vessel. No sooner were we alone than we began to consider means of escape. We resolved to scuttle the ship. Drawing a circle on the bottom about four hands across, we bored holes all the way around, being careful not to pierce through the outer surface. Then we brought two great pieces of iron and tied them to our feet. Placing the weights on the place surrounded with holes, and taking knives in our hands, we stood upon the irons, and at a signal both jumped up and came down with such force that the thin outer shell gave way, and with an awful gurgling the water rushed in. The weights were sufficient, however, to draw us through in spite of the water."

The sailor's tale was cut short by a call from the mate, who perceived that a storm was about to break upon us. The sky grew black, the wind rose, and the sea rushed in mad fury upon the little vessel. There was nothing to do but put for the nearest harbor, which was on the coast of Normandy, and Sir Calidore began immediately his eastward journey.

(3) Sir Calidore, landing on the coast of Normandy, set his face toward the east. No adventures of importance befell him till he had crossed the Rhine. Here he had many occasions to succor the unfortunate travellers who had been set upon by the robber barons who infested that lawless country. A number whom Sir Calidore's stout lance defended, were wealthy merchants from the Orient, laden with the rich treasures they had purchased there. These in their gratitude wished to reward Sir Calidore with gold and jewels, but he refused all their offers, saying that such things would avail him naught in furthering his quest. Learning from them that a vessel was to sail from Trieste for the Holy Land

within a short time, he made his way with all possible speed toward that port.

(4) Sir Calidore set out with fresh inspiration and journeyed on unwaveringly many a barren league until he came to the Jordan. Into its turbid waters he gazed, half hoping to find the Grail there. He followed the river's course upward until he came to the Sea of Galilee. Looking out upon the water, he saw a fishing boat drifting rapidly toward him. It came steadily on, and when it had reached the shore, he saw that it contained no one. He did not hesitate, but leaving his faithful horse, he stepped into the boat and set the sails seaward. A light wind carried the little boat rapidly on until it was far out on the sea, when suddenly the breeze fell off and the boat became motionless. He heard a sound like a sigh, that seemed to come from beneath him. He listened, leaned far over the side of the boat, and gazed down into the waters. Suddenly there came a great burst of light from the depths, that made him draw back; but he looked again, shading his eyes. He beheld a golden casket, studded with rarest gems, through which the light streamed. His heart leaped up, and he wished to spring into the water, but he could not move. The light grew less brilliant, one by one the jewels faded away, and the casket gradually melted into nothingness, and in its stead Sir Calidore saw the mirrored moon; but there was something more,—a series of characters. He looked intently and read: *Seek no more.* He sank back into the boat silent and disheartened; but soon sleep came to him, and when he awoke he found himself by the shore, his horse grazing near. He mounted and turned toward Jerusalem.

(5) His year and day having expired, Sir Calidore determined to return to Arthur's Court as soon as possible. He took ship from Palestine and landed in Italy. Here he was so fortunate as to come upon Sir Giles and Sir Gilbert, who had also been upon the quest. They journeyed together across Europe, and in the course of time they found themselves upon their native shores. Here they met other knights re-

turning to the Court, and they set out together, making a goodly company. The King received them joyfully, especially Sir Calidore, whom he loved. And the young knight vowed to serve the king faithfully the remainder of his days, and never again to follow a wandering fire.

Questions.

1. Compare the close of part one with the subject of this part. Does the narrative go far enough?
2. If to the last sentence we add the clause, "until he came down to the sea,"—what change will need to be made in the first sentence of the next paragraph?
3. With what statement might part one end so that no change would need to be made in the following paragraph?
4. Does part two go a little too far? If so, what should be omitted?
5. Then what words would need to be omitted in the beginning of the next paragraph to make the connection good?
6. Would the words, "Arrived in Palestine," at the beginning of part four, connect parts three and four properly?
7. Make the connection in some other way.
8. What is needed to make the connection good between the last two paragraphs?
9. Make it in two different ways.

169. Composition Study I: Coherence.—It is easy to see that the parts of the composition above do not fit together properly. One does not begin where the other leaves off. There is a gap in each case except between parts two and three, where there is repetition. In other words the parts do not cohere; the composition as a whole does not possess coherence.

170. Composition Coherence Defined.—Coherence in the composition is that quality which exists when the parts are so arranged and so connected that the proper relations between them are unmistakable.

171. Composition Study II: Unity.—The breaks in the construction of the composition not only render

it incoherent, but they destroy its oneness. It does not appear to be a unit, but a group of parts. There are other things, too, which help to emphasize this lack of oneness. A large part of the second paragraph is made up of a story that has no connection with the central thought of the composition. It is a digression. In addition to this, we are led to believe by part one that Sir Calidore will succeed if he remains pure and steadfast; yet he fails and no explanation is given. The composition lacks unity, the reasons for which may be summarized as follows: —

1. Essential parts are omitted.
2. Ideas are repeated.
3. Material that has nothing to do with the main purpose is introduced.
4. The purpose is not the same throughout.

172. Composition Unity Defined.— Composition unity is that quality which exists when every element in the composition contributes toward a single definite purpose harmoniously developed.

173. The Composition of One Paragraph.— Many of the compositions that we write deal with such limited subjects that we put all the material into a single paragraph. In the composition that we have been studying, the various parts made complete compositions on more restricted subjects than the main one. All but one of these were made up of single paragraphs. In the second part the writer introduced a story which he felt was not closely enough connected with the remainder of his composition to form a single unit; consequently, he was compelled to make three para-

graphs. By removal of the irrelevant material, this part would become a single unit, because the first and third paragraphs deal with ideas so closely connected that they belong together.

174. **Essentials of the One Paragraph Composition.**— The essentials of the composition of a single paragraph are nearly the same as those of the longer composition. It has a more restricted subject, and the units of which it is composed are sentences instead of paragraphs. All the material contained in it must contribute toward a definite purpose which should always be obvious. The material should be arranged in the proper order, and connected so that the proper relations between parts are clear. In other words, the paragraph should possess coherence and unity.

Exercise

175. Study the following groups of sentences to discover whether or not they constitute paragraphs.

I. Ellen's Isle is a small irregular piece of land rising from the water near the eastern shore of Lock Katrine. It is thickly wooded, being covered with enormous pines and oaks, and hemlocks, together with dense underbrush. From the mainland it looks as if it were in its primæval state. This, however, is not so; for there are paths leading from the shore. They conduct to a retreat in the midst of the island. Here there is a small cottage, so overgrown with vines that it appears to be a natural part of the woodland. There are flowers here,— roses, violets and lilacs, that fill the air with perfume. They are the flowers of Ellen Douglas. Her father was exiled from the court of Scotland and with Ellen, his only child, withdrew to this sylvan retreat, which was offered

him by his kinsman, Roderick Dhu. Here Ellen was under the care of Margaret, Roderick's mother. She grew to be a beautiful, charming maiden, and was desired by Roderick for his wife.

Questions.

1. Does this group seem to begin with a definite subject? If so, what is it?
2. Do the facts down to the mention of Ellen apply to that subject?
3. Has it unity thus far?
4. Do the facts given about Ellen and her father have definite connection with the preceding facts?
5. Does the writer take up a new subject at this point? If so, what is it?
6. How many paragraphs should there be? Why?

II. I had taken down a little thick quarto, curiously bound in parchment, with brass clasps, and seated myself at the table in a venerable elbow-chair. I was beguiled by the solemn monastic air and quiet of the place, into a train of musing. I looked around upon the volumes in their mouldering covers, thus ranged upon the shelves, and apparently never disturbed in their repose. I could not but consider the library a kind of literary catacomb, where authors like mummies are piously entombed, and left to moulder and blacken in dusty oblivion.

Questions.

1. Do the first and second sentences seem to pertain to the same subject?
2. Do the third and fourth appear to be closely connected in thought?
3. What seems to you to be the subject of the group of sentences?
4. Insert at the beginning of the second sentence, *Instead of reading, however;* and *as* at the beginning of the third, connecting this sentence and the fourth. What is the effect?
5. What faults do you find in the paragraph in its original form?

176. Symbols for Correction.— The marks used for

indicating faults of unity and coherence in compositions are as follows: —

T-U. when the theme as a whole lacks unity.

T-C. when the theme as a whole lacks coherence.

U. in the margin opposite portions which lack unity.

C. in the margin opposite portions which lack coherence.

177. **Examples for Study.**— Examine the following composition to discover the nature of the faults indicated; then rewrite, making the proper corrections: —

T-C. Isaac and Rebecca || Leave Templestowe

Gr. C. Isaac wished to go to Ivanhoe and throw themselves at his feet. He wanted to thank him. Rebecca hesitated because

U. King Richard was present and she thought Ivanhoe a brave and generous fellow. She did not wish to show her feelings before the king. When Isaac heard that Richard was in the place, he wished to depart immediately. The king had been in Palestine and had exhausted his treasury. The Jew then conducted his daughter to a conveyance which he had brought and they set out for the house of a rabbi, by the

U. name of Nathan. Rebecca never saw Ivanhoe again except when she was about to leave England.

Exercise

178. Rewrite the following compositions after marking them for correction, giving particular attention to faults of unity and coherence, but without overlooking mistakes of other kinds: —

The following theme, besides being deficient in unity and coherence, contains many awkward constructions, and is faulty in punctuation and spelling. What word is misused for matador?

(1)

A Year of the Ancient Mariner's Life

The Ancient Mariner was an old sea-farer who had had many strange experiences. He now possessed some almost supernatural powers which were as follows: to speak any language, to pass from land to land as night passes, and to pick out a man and hold him with his eyes. In the spring of the year of this narrative he was in England. One evening he was walking through a town when he saw three young men walking down the street. One of these he saw must hear him. He stopped him and then told him his story. The young man went away a wiser and more thoughtful man. He passed to a small village in Germany where he stopped a young peasant and told him his story. The man tried to get away, but the mariner held him with his eyes. The young man's friends thought he was a wizzard so they determined to kill him. They went to their houses and got axes, scythes and other tools. Then they marched together down to the mariner and at a signal rushed at him to take him to his execution, but he had suddenly disappeared. He was in Madrid Spain. Here he talked to many hot-tempered Spaniards. He at last arrived at a place where the bull-fights were carried on. He saw the merciless slaughter of the poor dumb beasts and felt pity in his heart for them. At the end of the games he waited outside for a young troubadour who had won honors during the day. He stopped him and held him and then related with extra emphasis his narrative. He pointed out the parts that would appeal to the bull-fighter. At first the troubadour was uneasy and tried to get away but could not. Toward the end of the story he became interested. After the completion of the narrative the bull-fighter determined to give up this merciless slaughter of the dumb beasts. But as this was his profession by which he earned his living giving it up made it necessary for him to seek some other business. He started out in the country and after many dissappointments found work on an olive plantation. Having completed his work in Spain the

ancient mariner passed to England. He then went to his own village a small settlement on the sea-coast. He walked alone to the kirk where he had knelt in childhood days. As he stood gazing over the water he seemed to see all the crew beckoning to him to come to them.

(2)

In addition to minor faults, give special attention to the lack of unity in the theme as a whole, and to the lack of proportion in treatment of details. Has the subject been fully developed?

A Summer in the Adirondacks

When school closes, I immediately go up to the Adirondacks, and enjoy a vacation of two months. We take an early train that stops at only a few stations. When we get up there a stage takes us to a lake, under the name of "Rainbow". The first week seems very tiresome. My cousin comes up a week after I do and then the fun begins.

We go fishing very often, and oftener come home without the fish, but we enjoy the attempt just as well. We dread the thunder storms worse than anything else as it is not very pleasant to lay in the hut, and dodge the leakings at the same time. My cousin is much afraid of lightening, because one time when he was in the country about two years ago a tree was struck by lightening and he was under another near enough to be stunned by the shock. We are about four miles by land, and two-and-a-half-miles by boat, to the nearest store. We take turns in rowing over to the store, to get the supplies in. It is very tiresome and even monotonous in having fish for breakfast, fish, for dinner, and fish for supper.

One day we started ont in the early morning to go to a place by boat, six miles from the camp. Going there, the wind was with us, and we got there in a very short time. We did not reckon on the wind and we stayed in that place until nearly dark, when we started to go home. Well, before we had gone a mile and a half, it was dark. We rowed on, and I tell you we worked very hard against the wind we

ran ashore, but we could not find our camp. So we waited until morning. Oh! what a night! I thought morning would never come. When it did come we found that we were about two miles from camp. When we got to camp we could not find the fellows who had stayed there. So we scraped up something to eat. Taking a swim, we started out in our canoes each taking a different course. I searched all around my route and could not find them, so I came home to camp. When I got there they were all talking in excited tones. I found out, that near morning, a wild cat was scented by Rover, the dog. Then the whole camp started after him The guide was the lucky one who shot him.

We do not return home till a few days before the opening of school.

(3)

The following composition is very defective in punctuation and the use of words, in addition to want of unity and coherence.

The Wanderings of the Brook

The little brook finds its source in one of those beautiful nooks in the Cheviot hills. It is a spring of fresh, clear, sparkling water, which affords many a drink for passers by and even for the cattle in the neighboring pasture. The spring is surrounded by great trees which droop gently over it thereby keeping the water cool and the place shady. The water leaves the spring and winds its way through broad and far reaching fields which are filled with all kinds of cultivation, such as fruits and vegetables. Passing these fields it flows by the great castle where lived Sir Launfal, who when about to set out in search of the Holy Grail, had a vision. The vision taught him that it is better to spend one's life in doing good to his fellowmen than to spend it in a vain quest for a relic even though sacred. His castle is situated in beautiful meadows, shaded by the foliage of large and massive trees. It stands open now to the poor. It next makes its way through dark and lonely woods which echo back its song caused by the rushing of the water over the stones and make

the birds flying overhead stop to taste of the delicious water. It works its way out of the woods and passes another castle called Castle Douglas which in centuries back was used as a gathering place for men when in war. It travels until it comes to the great city of Glasgow where the great ship yard is in which the iron steamboats are made. Hurridly passing Glasgow it comes to the port of Glasgow where it ends in the great and boundless Ocean.

CHAPTER VII

THE SENTENCE: ITS RELATIONSHIP TO OTHER SENTENCES

179. Nature of the Sentence.— We all know, or think we know, what a sentence is. We say that it is a group of words so arranged that a complete thought is expressed. But, if we examine any sentence of ordinary length, we shall find that it is made up of several groups of words, each of which represents an idea. Ideas properly connected make thought. This suggests in part the nature of the sentence. It is composed of words and groups of words which have various relationships with one another; and these words and groups of words represent ideas which have various relationships with one another.

But the sentence usually has other relationships than these within itself. Our thoughts do not exist separately and singly, they almost invariably form a series. And often one thought, though expressed in a complete sentence, would mean little if placed out of its connection with other thoughts. We speak and write in groups of sentences, and these various sentences are commonly connected in form as well as in thought. Each sustains to its neighbors relationships similar to those which a group within the sentence bears toward its neighbors.

These various relationships which are inherent in the nature of the sentence, we may summarize as follows:

I. Relationships between the various parts of the sentence.

A. In thought, or substance.

B. In form, or expression.

II. Relationships with other sentences.

A. In thought, or substance.

B. In form, or expression.

180. Kinds of Relationship Between Sentences.— We may say that there are two general kinds of relationship between sentences, which, although not entirely distinct, are worth considering separately. One of these is that which exists between the question and it answer. It is the common relationship of a very large proportion of all our conversation, or oral composition. In our homes, at the market, on the athletic field, in the class room, we are continually asking or answering questions. The other kind of relationship is that existing between the various sentences which form a series in the development of a single theme. It is not uncommon in spoken discourse, and is characteristic of nearly all written discourse.

181. Question and Answer Relationship.— Although question and answer relationship is almost as common as speech itself, it is one that is frequently violated in the school room. Your teacher asks you a question with the purpose of getting definite information on a particular subject. Your reply, in order

to constitute an answer, must be made with specific reference to the point of the question. This kind of question and answer forms a composition made up of two members, the relationship of which is unmistakable. The question sets a definite and usually a very limited topic, which is to be the subject of the answer.

182. Sentence Study I: The Question.— There are several essentials of a good question, some of which have been suggested in the preceding paragraph. We shall now examine some questions carefully to discover what these essentials are; for it is necessary to understand a question thoroughly before we attempt to answer it.

A. What likenesses do you find in the "Ancient Mariner" and the "Vision of Sir Launfal" with respect to wrong-doing, suffering, and repentance?

Questions.

1. Is the subject of this question clear? What is it?
2. Is it a single subject? that is, is it unified?
3. Is the central thought limited in such a way that direction is given to the answer? In other words, has the question point?
4. Would the question be as good if the limiting phrase were omitted? Reason.
5. Does the question in any way imply the answer? Should it?

B. How does the picture of the castle in the "Vision of Sir Launfal" typify Sir Launfal's attitude toward humanity, and by what means is the knight brought to change his views of life?

Questions.

1. What two things are asked for in this question?
2. What will be the two subjects?

3. Is the thought close enough between them to be considered unified? Give reasons.

4. How clear or definite is the point of the first part of the question? How many pictures of the castle are there in the poem?

5. Explain why the second part taken by itself would be a good question.

6. What are the essentials of a good question?

Exercise

183. Faulty Questions.— Point out wherein the following questions are not good, and then rewrite them, making the proper corrections.

1. Explain the figurative meaning of summer in the "Vision of Sir Launfal" and show what human quality is typified by the moody castle.

2. Does the author mean us to understand that the Ancient Mariner really passes "like night from land to land," or is he crazy?

3. Why did Rebecca take such care of Ivanhoe when he was wounded, and what is there in the story to show Ivanhoe's feeling toward her?

4. What was the result of Sidney Carton's sacrifice and why is his life portrayed as so worthless?

5. How should a compound sentence be punctuated?

6. Who was king of England?

7. What does the Ancient Mariner say to the Wedding Guest?

8. What was the result of the contest between Ivanhoe and the Templar?

9. When the Mariner had shot the albatross, and his companions, by implicating themselves in his sin, had sealed their own fate, what must have been the nature of his feelings?

10. Did Sir Launfal really go on his quest and what was the effect of his journey?

11. Under what circumstances did Fitz-James see Ellen?

12. After Fitz-James had accompanied Roderick Dhu to Coil-an-togle Ford and they had fought the duel, what did he do?

184. Sentence Study II: The Answer.— We fail to give proper answers to questions for several reasons; such as, failure to understand the question thoroughly, lack of sufficient knowledge, saying too much or too little

A. In what light does Shakspere portray Julius Cæsar in the early part of the play, and by what means and for what purpose does he so portray him?

Questions.

1. How many things are asked for in this question?
2. Make a separate question for each.
3. Would an answer to each of these separate questions constitute a proper answer to the question as a whole? Reasons.

B. How does the picture of the moody castle typify Sir Launfal's attitude toward the world, as he sets out on his quest?

Answer.— In the midst of the brightness and beauty of summer, with its lavish gifts for all, the castle stands apart, dark and gloomy, refusing to let any of the sunshine enter. It shows that Sir Launfal has a wrong spirit toward the world and will fail in his quest.

Questions.

1. Does the answer give a proper idea of the moodiness of the castle?
2. Does the question require that as a part of the answer?
3. Does the answer show what was Sir Launfal's attitude toward the world?
4. Does the question ask for any information about the knight's failure to find the Grail?
5. Does this answer contain both too little and too much? In what respects?

6. Does the writer seem to have the proper knowledge, or, to have failed properly to interpret the question?

Exercise

185. Faulty Answers.— Point out in what ways the answers to questions given below are faulty; then rewrite the answers as you think they ought to be.

1. What is the spirit with which Sir Launfal prepares for his quest?

Sir Launfal calls for his golden spurs and richest mail, and then lies down on the rushes in the hope that he may be directed in a vision how to find the Holy Grail.

2. What was the real purpose of Sir Launfal's quest?

Sir Launfal wished to find the Holy Grail, which was said to be the cup out of which Christ drank at the Last Supper. It was customary for knights in the time of King Arthur to go in quest of this sacred vessel.

3. In what way did Sir Launfal profit by the lesson he learned in his vision?

Instead of going on a long search for the Holy Grail, he hung his idle armor up on the wall, and threw open the castle gates to the poor and distressed. Whatever he had was theirs. The hangbird sang cheerfully from the elm trees and the sunshine found its way over the castle walls.

4. By what special means does the author contrive to lay particular emphasis on the deed of the Ancient Mariner?

The author emphasizes the Mariner's deed by making him live and undergo awful suffering, while his companions are permitted to escape this misery through death.

5. Under what circumstances and for what reason was the spell over the Ancient Mariner broken?

The Mariner was standing looking over the side of his ship at the water snakes playing in the water below. He repented of killing the albatross, and in this way the spell was broken.

6. What feelings do Saxon and Norman entertain toward each other in Ivanhoe?

They hate each other. The Saxons hate the Normans because they are oppressed by them; and the Normans hate the Saxons because of their bad manners, their surly dispositions, and want of culture.

7. How does Isaac's thorough devotion to his daughter in *Ivanhoe* affect our feeling for him?

Isaac's devotion to Rebecca makes us sympathize strongly with him when her fate causes him so much anguish. But at other times his miserliness, his cringing, and lying fill us with deep disguest.

8. What did Mr. Lorry find Dr. Manette doing when he went to visit him after the marriage of Lucie to Darnay?

On arriving there, he found Doctor Manette repairing shoes and out of his mind. Dr. Manette was out of his mind nine days and fixing shoes. On the tenth day he recovered.

186. The Series Relationship.— In answering a question or in discussing a topic, we often find that a single sentence is insufficient to convey our meaning. We are compelled to use two or three, or, it may be several times that number. These sentences will naturally express a series of ideas about some particular subject, and will, therefore, be closely related in thought. Each sentence then forms part of a whole, a paragraph, and should be so harmoniously fitted into the whole that its relationship to its neighbors is perfectly obvious.

187. Sentence Study III: Clearness of Relationship.— The necessity for making the relationship unmistakable between sentences in a series, can be better understood by studying a concrete example. In studying the question on Shakspere's characterization of

Julius Cæsar, we found that there were three parts. Each of these might be answered in a separate sentence, as follows: —

A. Shakspere portrays Cæsar's character in a most unfavorable light. Shakspere unfolds Cæsar's character by emphasizing his physical weaknesses, his superstition, his haughty temper, and his ambition; and by placing them in violent contrast with the sterling virtues of Brutus. Shakspere's reason for portraying the weakest side of Cæsar's character, was to make the conspiracy against him seem justifiable.

Questions.

1. Do these sentences constitute an appropriate answer to the question as a whole?
2. Does one of the sentences express or imply any relationship to the others?
3. Are there any words in one sentence that depend upon another sentence for their full meaning? Any words of connection?

B. In the first acts of the play, Shakspere portrays Julius Cæsar in a most unfavorable light. This is done by emphasizing his physical weaknesses, his superstition, his haughty temper, and his ambition, and by placing them in violent contrast with the sterling virtues of Brutus. Such a portrayal is manifestly unjust to the real character of Cæsar; but Shakspere's reason for it was that it was necessary to make the conspiracy against him seem justifiable.

Questions.

1. What repeated expressions have been omitted?
2. What reference words have been introduced?
3. What transitional clause has been introduced? With what effect?
4. Where has a conjunction made the proper relation clear?
5. What, then, are some of the ways of showing the relationship between sentences?

C. On his way from Venice to Rome, he was drawn some miles out of the beaten road by a wish to see the smallest independent state in Europe. On a rock where the snow still lay, though the Italian spring was now far advanced, was perched the little fortress of San Marino. The roads which led to the secluded town were so bad that few travellers had ever visited it, and none had ever published an account of it. Addison could not suppress a good-natured smile at the simple manners and institutions of this singular community. But he observed, with the exultation of a Whig, that the rude mountain tract that formed the territory of the republic swarmed with an honest, healthy, and contented peasantry, while the rich plain which surrounded the metropolis of civil and spiritual tyranny was scarcely less desolate than the uncleared wilds of America.

Questions.

1. In what way are the first and second sentences related in thought? Do you find any words of connection?
2. Does the close of the first sentence, by arousing expectancy, have nearly the force of a question, which the second sentence answers?
3. Where is the connection between sentences made clear by speaking of the same object, although under different names?
4. Where are relationships shown by words of reference or connection?
5. What are all the various means of showing relationship in this paragraph?

188. Coherence.— In our study thus far, we have observed that a sentence is usually connected in thought with one or more other sentences; and that, when this is the case, the construction should be such that the relationship between them is unmistakable. When this condition exists, sentences are said to be coherent, or, to possess coherence.

189. Summary.— The various ways of making a

series of sentences coherent may be summarized as follows: —

I. By the general sentence structure.

That is, such an arrangement of the thought that attention is called to what precedes or to what follows.

II. By judicious repetition of the subject.

III. By proper use of reference words — pronouns.

IV. By a discriminating use of conjunctions, and adverbs and adverbial phrases having the force of conjunctions.

190. Sentence Study IV: Thought Relationship. — In writing a composition upon any particular subject, it is very easy to make the thought obscure by introducing material which, although closely enough connected with one particular sentence, has no bearing upon the general idea under discussion. Too much, also, may be crowded into a single sentence; and that which should be in one may be separated into two or more. Examine the following paragraph for such errors: —

A. Prince John in the Lists.

When Prince John entered the lists, he was attended by many nobles and churchmen, among whom was Pryor Aymer, who was afterward taken captive by the outlaws and compelled to pay a heavy ransom. The Prince was dressed in a long crimson robe. It was adorned with many precious jewels. On his head he wore a fur cap, also ornamented with jewels. From beneath this cap, his long curled hair fell in abundance over his shoulders, and in the midst of his jovial party, the Prince caracoled through the lists upon a spirited grey palfrey. As he passed along, he eyed the beautiful women in

the gallery, among whom he saw the daughter of Waldemar Fitzurse, his chief conspirator.

Questions.

1. What is the central thought of the first sentence?
2. In what way is this thought connected with the topic of the composition?
3. What is there in the sentence which has no connection with either the subject of the paragraph or the central thought of the sentence?
4. Is the thought of the third sentence sufficiently independent to stand by itself?
5. With which sentence is it connected in thought?
6. Is the first part of sentence five close enough in thought to be joined with sentence four?
7. In what way does the content of sentence five, as it stands, lack unity?
8. Might sentences two, three, four, and the first part of five be made into one?
9. Does the concluding sentence contain anything that might not belong to one central thought, if the sentence were taken separately?
10. What part of it, however, is not at all connected with any other part of the composition?

B. Cheerfulness and Mirth.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth, who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning that breaks through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.—*The Spectator.*

Questions.

1. In what way does the first sentence suggest the subject of the paragraph more fully than the title does?

2. Does the second sentence explain the subject, or give a reason for the author's preference?
3. Which sentences plainly do give reasons for the writer's preference?
4. Which sentences treat of both mirth and cheerfulness? Which of mirth only? Which of cheerfulness only?
5. Does any sentence contain material not closely connected with the central thought of the paragraph?
6. Do you find any sentence the thought of which is not closely connected with that of neighboring sentences?

191. **Unity.**— In the examination of the preceding paragraphs, we found the material of one so carelessly selected and so poorly arranged that the thought was broken and the main idea sometimes obscured. In the other paragraph, the thought of each sentence was closely related to that of its neighbors and to the central thought. In the former case the sentences were not unified; while in the latter they were.

192. **Summary.**— In order that a sentence be unified in its relations with sentences immediately associated with it: —

I. It should contain only such material as may be related to its neighbors.

II. It should contain sufficient material to represent a step in the development of the main theme.

III. It should not contain too much material to represent a single step in the development of the main theme.

193. **Symbols for Marking.**— Where it is desired to indicate the cause for lack of coherence or of unity, the following marks are used: —

C.R. to denote that incoherence is due to lack of proper reference words.

C.C. to denote that incoherence is due to improper connectives, or want of proper connectives.

C.T. to denote that incoherence is due to lack of proper transitions.

U + to indicate that unity is impaired by the introduction of too much material, or material that is inharmonious.

U — to indicate that something essential to unity is omitted.

Exercise A

194. Study the following compositions to discover wherein they lack unity and coherence. When you are sure that you can explain why unity and coherence are wanting mark the paragraphs for correction and then rewrite them.

1. Shylock hated Antonio for several reasons. He was, in my opinion a much abused man. Antonio was a Christian and, like most Christians of the time, despised the Jews and their customs, but Shylock held his nation sacred. Shylock hated the merchant also, because he did not believe in taking interest on his money. By lending money gratis he lessened the Jew's opportunities for profit. In addition to this, Antonio ill-treated Shylock in person,— had struck him, had spit upon him, and had called him names. From this it appears that Shylock's hatred of Antonio was rooted in private grudge, in business differences, and in social and religious animosities; and much of his bitter dislike was justifiable.

2. One bright morning in August, two fellows engaged a sailing sharpy at Bay Shore, and set out along the coast in search of snipe. The forenoon passed uneventfully, and they had brought down only a half dozen birds. About twelve o'clock they saw a large number among the rushes along the

shore. Grounding the sharpy, the boys got out and crawled along close to the ground, and when they were within range, they each let go both barrels at once, killing twelve. Their fun was over. It began to rain in torrents and they ran for the boat. They put out hastily, but had not gone far before one of the ropes became tangled, and in attempting to get it in order, one of the boys slipped and fell overboard. He was hauled in by his companion, and they started home soaked with rain and sea water and with the honor of having bagged a respectable amount of game.

3. Tuesday evening saw the beginning of the fiercest snowstorm seen in many years in New York City. About seven o'clock sharp flakes of snow were swept by a strong north wind through the streets, to the great discomfiture of pedestrians. The tiny flakes, impelled by the wind, struck with an unpleasant sting the exposed faces of those who were so unfortunate as to be abroad. Gradually the flakes increased in size and amount. They continued to fall all night and all the next day. All this time the wind blew fiercely. The snow was piled in great drifts. The streets were so choked that all traffic was suspended, and it took thousands of teams and laborers, and two days and nights of steady work to get them into such shape that the usual traffic could be resumed.

4. The day had begun with a sign of ill omen and the delay caused by meeting with the party of Isaac did not increase Cedric's sense of security. He pushed on as rapidly as possible. He had not gone far before he realized that his misgivings were not ill-founded, and he wished Rowena and Athelstane safe at Rotherwood, for he hoped that they would some day rule over England. Suddenly a party of men, dressed as yeomen, attacked the cavalcade from all sides, Cedric fought bravely, but it was all in vain, and the whole company was captured, with the exception of Gurth and Wamba, who had escaped, and were conducted to the castle of Torquilstone. Gurth and Wamba did good service later in bringing aid to the captives.

5. At the battle of Monmouth, among the Americans

wounded, was Lieut. Tallman. He was shot through the throat, and crawled behind the barn to die. Two soldiers came to his relief, and raising him from the ground, were retreating with him across an orchard, when a musket ball passing through the hat of one of them, he hastily abandoned his charge and ran away. The other supported him to the dwelling of a Mr. Cook, in the vicinity, where also was carried another wounded officer, Mr. Nealey. Here both received the kindest treatment and both officers recovered. But Capt. Nealey in receiving balm for the injury in his flesh, became wounded in a more tender point. There arose between him and a daughter of Mr. Cook, who had hovered over his couch in the shape of a "ministering angel," a romantic attachment, which finally resulted in marriage.—From *Romance of the Revolution*.

Exercise B

195. From each of the following suggestions develop a composition of a single paragraph, paying special attention to unity and coherence:—

1. During a severe storm a house is blown from its foundation. Tell what happened to the persons who were inside.

2. A boy is on a pleasure trip fifteen miles from home. He loses his railway ticket and all his money. How does he get home?

3. Juno, jealous of the nymph Echo, because Jupiter loved to listen to her charming stories, deprived her of the power of speech. Develop a narrative.

4. There is a legend of the Middle Ages that a princess was held in a cavern by an enchanter, who had transformed her lower limbs into the body of a monstrous serpent. The lady could be released from the spell only by the kiss of a man whose life had been perfectly pure. Unwittingly a youth wandered into the cave. Tell what the result was.

5. During the Revolution Capt. Mills, who had been sent to Charleston to draw money for the troops, observed that he was shadowed by a suspicious looking person. He managed to enter into conversation with the man, and invited him to his room. Tell what followed.

6. A team of horses was hitched to a mowing machine in a farm yard. The horses became frightened and ran away. Tell what happened.

7. An automobile on the sea shore suddenly became unmanageable and ran into the ocean. What did the occupants do?

8. To repay a kindness done him by a clever maiden, named Lufthilde, Charlemagne offered her his horse, promising to give her as much land as she could ride around before sundown. Tell the story of her ride.

CHAPTER VIII

NARRATION

196. The Nature of Narration.— Narration is that form of composition which deals with events, or objects in action. Men and things act or are acted upon. Life is a continued series of actions, and any composition, oral or written, that recounts in order the happenings of any part of it, or gives the details of any single event in it, is a narrative. A boy goes hunting and has an interesting experience; next day he gives a glowing account of it to his chum. There is a disturbance at a public meeting, or a terrible accident somewhere; the reporter weaves the details into articles for the morning paper. A writer becomes intensely interested in the Wars of the Roses, or the life of Shakspere, and he collects the intricate details into a history. An incident fires the imagination of a novelist, and from a few meager details he builds up a thrilling romance. All these are narratives.

197. Kinds of Narration.— If any one of us should think over all the narratives he has read with the idea of classifying them, he would be impressed by the great variety both in the nature of the subjects treated narratively and in the method of treatment. How classify such things as the newspaper report of a meet-

ing, a letter to a friend, the story of *Little Red Riding Hood, Robinson Crusoe, David Copperfield,* Irving's *Life of Washington,* Prescott's *Conquest of Mexico,* and Shakspere's *Merchant of Venice?* Upon close examination, it will be seen that the great differences suggested by these various examples, considered from the point of view of narration, are to be accounted for almost entirely by their varying degrees of simplicity or complexity.

This simplicity or complexity may be inherent in the subject, or may be owing entirely to the writer's treatment of the subject, which will depend upon the purpose he has in writing. A novel, the purpose of which is to portray certain persons in real life, under circumstances uncongenial to their natures or hostile to particular ambitions they may have, is necessarily complex, and no writer could make it anything else. The degree of complexity could be made to differ greatly. On the other hand a biographical sketch, the purpose of which is to chronicle the important events in the life of a person, could not well be other than simple in form. Particular incidents in the life, however, if developed fully, might be complex.

198. **Study I: Simple Narrative.**— People read simple narratives like the biographical sketches in cyclopedias only for the facts they contain. Most newspaper articles are read for the same reason. Almost any one, however, would prefer to read the ordinary news article. The facts in the cyclopedia article may be closely related to social or business interests. They may be remarkable or even

romantic. Wherein then lies the secret of the greater interest connected with the newspaper narrative? Let us examine the following with the view of discovering the chief sources of interest:—

Caught with the Pocket Books on Him

Yesterday two men came up in front of apartment house No. 70, East One Hundred and Fifteenth Street. Looking about they saw Helen Moore, a twelve year old girl standing near by. They approached her and asked if there were any furnished rooms for rent in the neighborhood. Receiving the answer that Mrs. Hannah Miller on the third floor of the apartment house kept roomers, they went inside.

Shortly afterwards the doors flew open and the men rushed out, darting off in different directions, while Mrs. Miller called out from her window that they had stolen her pocket book. The man who appeared to be the leader dashed cross One Hundred and Fifteenth Street to Madison Avenue. Running a block south he boarded a street car, which was just moving off, when Helen Moore appeared on the scene and pointed out the man to a policeman. The fellow was taken to the Police Station, where he gave his name as Jacob Kratz. Later he was examined before Magistrate Spooner and was found to have six pocket books in his possession. He was held for trial in three hundred dollars bail. The fellow's accomplice got away.

Questions.

1. What differences do you find between the ordinary cyclopædia article and the above news item with respect to the selection of material?
2. What evident purpose guides the writer of the news item in the selection of material?
3. Do you find any unimportant material in the above?
4. What is the guiding principle in the arrangement of details?
5. Why do people care to read such an article? What is the secret of its interest?

6. Would the article be as interesting if only the bare facts of the robbery and the arrest were given?

7. Do you think that the secret of interest lies largely in the *life* that the details give? Why?

8. Again, how much more interest would such an article possess if the incident occurred in your own city, or some city with which you are familiar instead of in a remote place like Paris?

9. Tell which of the following things in a simple narrative like the above, enter into the question of one's interest: rapidity of action, coherence of details, connection of incident with things familiar to one, connection of the incident with human life, picturesqueness or strangeness of the incident.

199. Study II: Simple Literary Narrative.—The following bit of narration taken from Macaulay's Essay on Addison is a simple narrative with a distinct literary flavor. The sources of its interest to the reader will be found to differ in some respects from those of the news article.

From Naples Addison returned to Rome by sea, along the coast which his favorite Virgil had celebrated. The felucca passed the headland where the oar and trumpet were placed by the Trojan adventurers on the tomb of Misenus, and anchored at night under the shelter of the fabled promontory of Circe. The voyage ended in the Tiber, still overhung with dark verdure, and still turbid with yellow sand, as when it met the eyes of Æneas. From the ruined port of Ostia the stranger hurried to Rome; and at Rome he remained during those hot and sickly months when, even in the Augustan age, all who could make their escape fled from mad dogs and from streets black with funerals, to gather the first figs of the season in the country. It is probable that when he, long after, poured forth in verse his gratitude to the Providence which had enabled him to breathe unhurt in tainted air, he was thinking of the August and September which he passed at Rome.

Questions.

1. How much of the charm of this passage can be attributed to the selection and arrangement of material?
2. What is the nature of the details selected here?
3. For what class of readers is Macaulay writing?
4. Why would the allusions in this passage appeal to a reader sufficiently interested in Addison to read Macaulay's essay?
5. How much interest would center in the relation of these things to Addison?
6. Is there anything romantic about this account? Anything vitally connected with life? Anything that appeals to our admiration? Anything picturesque? Anything related to our social or business interests?

200. Study III: Conversational Narrative.—Conversation often forms the most interesting part of a narrative; and a narrative given wholly by means of conversation, as in the case of a drama, possesses an interest peculiar to itself. Study the following selection from Julius Cæsar with the purpose of finding out why the subject is of so great interest to the speakers, and also why it appeals so strongly to us:

[*Exeunt* CÆSAR *and his Train.* CASCA *stays.*

Casca. You pull'd me by the cloak: would you speak with me?

Bru. Ay, Casca; tell us what hath chanced to-day,
That Cæsar looks so sad.

Casca. Why, you were with him, were you not?

Bru. I should not then ask Casca what had chanced.

Casca. Why, there was a crown offer'd him; and, being offer'd him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why, for that too.

Cass. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offer'd him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbours shouted.

Cass. Who offer'd him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hang'd, as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 'twas not a crown neither, 'twas one of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but, to my thinking, he was very loth to lay his fingers off it. And then he offered it the third time; he put it the third time by; and still, as he refused it, the rabblement shouted, and clapp'd their chopt hands, and threw up their sweaty night-caps, and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he swooned, and fell down at it: and, for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

Cass. But, soft! I pray you. What, did Cæsar swoon?

Casca. He fell down in the market-place, and foam'd at mouth, and was speechless.

Bru. 'Tis very like: he hath the falling-sickness.

Cass. No, Cæsar hath it not; but you, and I,
And honest Casca, we have the falling-sickness.

Casca. I know not what you mean by that; but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he pluck'd me ope his doublet, and offer'd them his throat to cut: an I had been a man of any occupation, if I would not have taken him at a word, I would I might go to Hell among the rogues:—and so he fell. When he came to himself again

he said, if he had done or said any thing amiss, he desired their Worships to think it was his infirmity. Three or four wenches, where I stood, cried, *Alas, good soul!* and forgave him with all their hearts. But there's no heed to be taken of them: if Cæsar had stabb'd their mothers, they would have done no less.

Bru. And, after that, he came thus sad away?

Casca. Ay.

Questions.

1. What is the nature of the subject of this conversation?
2. What expressions show that it is of vital importance to the speakers?
3. Why is it so vitally interesting to them?
4. What are the main facts of this narrative, briefly told?
5. How is the story introduced?
6. What interesting elements would be omitted by putting the facts into a brief narrative of the third person?
7. What hints about the characters of the speakers does the above narrative give?
8. What details add force and vividness?
9. Does the narrative give a picture as well as a story? If you think so, tell what it is.
10. How far does Casca tell the manner of it?
11. How does Casca's personal attitude toward the affair affect our attitude?
12. What is Casca's purpose?
13. What is the nature of the details he selects?
14. Imagine some of the details that he omits.
15. Why does he omit them?
16. Point out the things that make this narrative conversation seem real.
17. What makes it animated?
18. For what various reasons is it interesting to us?
19. Is the movement more or less rapid than it would be in ordinary narrative?
20. Write out the incident here related in the form of a story in the third person.

201. Study IV: Personal Incident.— Many incidents of personal experience have an attraction peculiar to themselves. Try to discover the secret of the charm

in the following selection from Lowell's *My Garden Acquaintance:*

The robins, by constant attacks and annoyances, have succeeded in driving off the blue-jays who used to build in our pines, their gay colors and quaint, noisy ways making them welcome and amusing neighbors. I once had the chance of doing a kindness to a household of them, which they received with very friendly condescension. I had had my eye for some time upon a nest, and was puzzled by a constant fluttering of what seemed full-grown wings in it whenever I drew nigh. At last I climbed the tree, in spite of angry protests from the old birds against my intrusion. The mystery had a very simple solution. In building the nest, a long piece of packthread had been somewhat loosely woven in. Three of the young had contrived to entangle themselves in it, and had become full-grown without being able to launch themselves upon the air. One was unharmed; another had so tightly twisted the cord about its shank that one foot was curled up and seemed paralyzed; the third, in its struggles to escape had sawn through the flesh of the thigh and so much harmed itself that I thought it humane to put an end to its misery. When I took out my knife to cut their hempen bonds, the heads of the family seemed to divine my friendly intent. Suddenly ceasing their cries and threats, they perched quietly within reach of my hand, and watched me in my work of manumission. This, owing to the fluttering terror of the prisoners, was an affair of some delicacy; but erelong I was rewarded by seeing one of them fly away to a neighboring tree, while the cripple, making a parachute of his wings, came lightly to the ground, and hopped off as well as he could with one leg, obsequiously waited on by his elders. A week later, I had the satisfaction of meeting him in the pine walk, in good spirits, and already so far recovered as to be able to balance himself with the lame foot. I have no doubt that in his old age he accounted for his lameness by some handsome story of a wound received at the famous Battle of the Pines, when our

tribe, overcome by numbers, was driven from its ancient camping-ground.

Questions.

1. How much should we be attracted by the incident if just the bare facts were told?
2. In what way does the mystery about the fluttering wings affect our interest?
3. What is the effect of the author's sympathy upon our interest? The actions of the parent birds?
4. How much of our pleasure is due to the style? Observe such expressions as "angry protests," "ceasing their cries and threats," "fluttering terror of the prisoners," etc.
5. What is the manner of introducing the subject? How much of introduction is there?
6. Which sentence states the subject of the incident?
7. Are all the details given essential to the proper understanding of the incident?
8. In what order are the details given?
9. Can you think of others that might have been given?
10. Would they have added to the story, or have detracted from it by retarding its progress?
11. Are any details drawn out at the expense of others?
12. Does the story always progress toward the point?
13. What is added by way of conclusion? Does this conclusion add to the pleasantness of the incident?

202. Material for Narration.— From the study of the preceding examples we perceive that certain principles underlie narrative writing. One of the first of these concerns the kind of material with which it deals. The subject matter of narration is that which appeals to our feelings rather than to our intellectual faculties. We are interested in stories that have to do with our immediate surroundings, our friends and neighbors. Things that are picturesque, romantic, or unusual, have a peculiar charm. But stories that have a considerable personal element, and those which deal with mat-

ters of vital importance to man, make the strongest appeal to us.

203. **Introduction.**— Certain facts need to be presented to the reader before the subject proper is taken up. Such general circumstances as time and place, and sometimes other conditions, should be presented in the first sentences. If the narrative is long, this introduction may be a paragraph or even a chapter.

204. **Purpose.**— There should be a distinct purpose which should always be kept in mind; and only those details should be chosen that will contribute to the progress of the narrative. Many interesting things that might be said will necessarily be omitted, because they are not connected with the special point toward which the story moves.

205. **Details.**— In the selection and handling of details, great care should be used. The ones chosen should be important and characteristic. In general it may be said that the fewer the details are in a simple narrative, the more effectively may they be treated. Details should be handled with a proper regard to proportion and to sequence. The most important things should be treated most fully; and they should be presented according to the sequence of time — the order in which they actually occurred.

206. **Conclusion.**— The story should end as soon as the point toward which it has been steadily working, is reached. This places the most important part in the most emphatic position; and it will, consequently, leave a stronger impression on the mind of the reader. To

conclude a story in this way requires considerable foresight, since every detail essential to the proper understanding of the story must be given in advance.

207. Coherence in Narration.— In narration, coherence depends almost entirely upon two things. The first and chief of these is the order in which the details are given. No amount of skill can make a narrative composition appear coherent unless the facts are arranged in some logical order. In the second place, it is necessary to show the proper relation between various facts by means of appropriate connectives or transitions.

208. The Transition.— By transition is meant the manner or means of passing from one detail to another. Its nature depends upon the need of showing relation, or of simply bridging the gap, between parts. In the former case it usually consists of conjunctions, or adverbs or adverbial phrases which have connective force; in the latter, of clauses or sentences.

209. Unity in Narration.— Unity in narration depends almost entirely upon the selection of details and the keeping in mind of the definite purpose or point of view.

Exercise

210. In accordance with the suggestions given below, develop simple, coherent, unified narratives. Use judgment in the matter of introductory sentences, and in bringing the story to a conclusion at the proper point.

1. A father on his death bed calls his three sons to him, and tells them that there is a treasure in his vineyard. The sons dig the vineyard from end to end, but find nothing. Their labor is repaid by an abundant harvest.

2. There is a fire on Broadway, New York City. It is winter and the streets are covered with snow. The driver of a fire engine gives an account of the run to the scene of the fire.

3. A cloud burst has carried away a railroad bridge. An express train is due. A country lad stands out in the driving rain to signal the train.

4. A row boat is run down in the river by a tug. The occupants barely escape drowning. Make a news article out of the incident.

5. A half dozen people go nutting for several days. It is October. The foliage is gorgeous. Squirrels and chipmunks chatter continually in the trees. Write a narrative, introducing a considerable descriptive element.

6. A be-ribboned white poodle, accompanied by a stylishly dressed young lady, is taking a morning walk. He attempts to go through a length of sewer pipe lying by the side of the street. In the middle of the pipe he meets pussy asleep. Tell what happens.

7. Write a narrative from the following newspaper heading: Engineer Honored — New York City Railway Employes Present a Punch Bowl to Him.

8. Write a news article for the following heading: Burning Car Leaves a Trail of Fire. Passengers in a Panic.

9. The Lord of Neuenahr bequeathed to his eldest son his trusty sword; to his younger, who loved the peaceful pursuits of the husbandman, he gave his plow and some land. Construct a narrative that will have an interesting conclusion.

10. Two baker boys in the Middle Ages climbed up a watch tower early in the morning to steal honey. They were interrupted by a noise from without the wall. They looked out and saw that it was a besieging army. The lads

tumbled the bee hives down upon the heads of the enemy, rang the alarm bell, and the town was saved.

11. Charlemagne had committed a great sin, so great that he could not speak the word to his confessor. Being unable to write, he undertook to learn. Finally he was able to trace the characters on a scroll, which he handed to his confessor. But by a miracle when the priest looked, the words had vanished, in token of forgiveness.

12. Baroness Wilhelmina, eighty years of age, besought her husband to give land to the poor peasants to have and to hold. He told her that he would give them half of what she could walk around in a day. She started out early, and by continuing till late, managed to encompass a thousand acres, much to the surprise of the baron.

211. Descriptive Narrative.— Description and narration are often combined; sometimes so skillfully that it is difficult to say whether the writer's purpose is to present a picture or to tell a story. This end may be accomplished in different ways. One of the simplest is to follow the narrative method in presenting a picture, introducing a large number of descriptive words. Another way is to present things that happen in such detail and by means of such vivid terms that a picture of the action is given.

212. Study V: Descriptive Narrative.— The following selection is from Poe's *Silence — a Fable.* Examine it carefully to determine whether the writer's purpose was to describe or to narrate; and, also to understand the means by which the combined effect is produced.

"And the man sat upon the rock, and leaned his head upon his hand, and looked out upon the desolation. He looked

down into the low, unquiet shrubbery, and up into the tall primeval trees, and up higher at the rustling heaven, and into the crimson moon. And I lay close within shelter of the lilies, and observed the actions of the man. And the man trembled in the solitude; — but the night waned, and he sat upon the rock.

"And the man turned his attention from the heaven, and looked out upon the dreary river Zaïre, and upon the yellow ghastly waters, and upon the pale legions of the water-lilies. And the man listened to the sighs of the water-lilies, and to the murmur that came up from among them. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude; — but the night waned, and he sat upon the rock.

"Then I went down into the recesses of the morass, and waded afar in among the wilderness of the lilies and called unto the hippopotami which dwelt among the fens in the recesses of the morass. And the hippopotami heard my call, and came, with the behemoth, unto the foot of the rock, and roared loudly and fearfully beneath the moon. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude; — but the night waned, and he sat upon the rock.

"Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven, where before there had been no wind. And the heaven became livid with the violence of the tempest — and the rain beat upon the head of the man — and the floods of the river came down — and the river was tormented into foam — and the water-lilies shrieked within their beds — and the forest crumbled before the wind — and the thunder rolled — and the lightning fell — and the rock rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude; — but the night waned, and he sat upon the rock.

"Then I grew angry and cursed, with the curse of *silence,* the river, and the lilies, and the wind, and the forest, and the

heaven, and the thunder, and the sighs of the water-lilies. And they became accursed, and *were still.* And the moon ceased to totter up its pathway to heaven — and the thunder died away — and the lightning did not flash — and the clouds hung motionless — and the waters sunk to their level and remained — and the trees ceased to rock — and the water-lilies sighed no more — and the murmur was heard no longer from among them, nor any shadow of sound throughout the vast illimitable desert. And I looked upon the characters of the rock, and they were changed; — and the characters were SILENCE.

"And mine eyes fell upon the countenance of the man, and his countenance was wan with terror. And, hurriedly, he raised his head from his hand, and stood forth upon the rock and listened. But there was no voice throughout the vast illimitable desert, and the characters upon the rock were SILENCE. And the man shuddered, and turned his face away, and fled afar off, in haste, so that I beheld him no more."

Questions.

1. What, briefly told, are the facts in this selection?
2. What portion is purely descriptive?
3. Is the method elsewhere purely narrative? Substantiate your answer.
4. Does the descriptive element consist chiefly of adjectives or descriptive verbs?
5. Point out words that are purely descriptive. Purely narrative.
6. What is the dominant impression left upon the reader, that of a story or that of a scene?
7. Tell the means by which the effect is produced.

213. Study VI: Descriptive Narrative.— Study the following selection from Scott's *Talisman* to discover the differences in the purpose and the manner of the author in introducing the descriptive element, from those of Poe in the preceding selection.

The Detection of the Traitor

Surrounded by his valiant peers of England and Normandy, Cœur de Lion stood on the summit of St. George's Mount, with the banner of England by his side, borne by the most goodly person in the army, being his own natural brother. . . . Meanwhile the powers of the various crusading princes, arrayed under their royal and princely leaders, swept in long order around the base of the little mound; and as those of each different country passed by, their commanders advanced a step or two up the hill, and made a signal of courtesy to Richard and to the standard of England. . . .

The good King was seated on horseback about half way up the mount, a morion on his head, surmounted by a crown, which left his manly features exposed to public view, as, with cool and considerate eye, he perused each rank as it passed him, and returned the salutation of the leaders. His tunic was of sky-colored velvet, covered with plates of silver, and his hose of crimson silk, slashed with cloth of gold. By his side stood the seeming Ethiopian slave, holding the noble dog in a leash, such as was used in woodcraft. . . . Over the King's head streamed the large folds of the banner, and, as he looked to it from time to time, he seemed to regard a ceremony, indifferent to himself personally, as important, when considered as atoning an indignity offered the kingdom which he ruled . . . ever and anon his eyes were turned on the Nubian and the dog, but only when such leaders approached as, from circumstance of previous ill-will, he suspected of being accessory to the theft of the standard, or whom he judged capable of a crime so mean.

Meantime the troops of the Marquis of Montserrat passed in order before the King of England. That powerful and wily baron, to make the greater display of his forces, had divided them into two bodies. . . .

Conrade, who, by cultivating Richard's humor, had attained a certain degree of favor with him, no sooner was come

within his ken than the King of England descended a step or two to meet him, exclaiming, at the same time, "Ha, Lord Marquis, thou at the head of thy fleet Stradiots, and thy black shadow attending thee as usual, whether the sun shines or not! May not one ask thee whether the rule of the troops remains with the shadow or the substance?"

Conrade was commencing his reply with a smile, when Roswal, the noble hound, uttering a furious and savage yell, sprung forward. The Nubian at the same time slipped the leash, and the hound, rushing on, leaped upon Conrade's noble charger, and seizing the Marquis by the throat, pulled him from the saddle. The plumed rider lay rolling on the sand, and the frightened horse fled in wild career through the camp.

"Thy hound has pulled down the right quarry, I warrant him," said the King to the Nubian, "and I vow to Saint George he is a stag of ten tynes! Pluck the dog off, lest he throttle him."

The Ethiopian, accordingly, though not without difficulty, disengaged the dog from Conrade, and fastened him up, still highly excited, and struggling in the leash. Meanwhile many crowded the spot, especially the followers of Conrade and officers of the Stradiots, who, as they saw their leader lie gazing wildly on the sky, raised him up amid a tumultuary cry of "Cut the slave and his hound to pieces!"

But the voice of Richard, loud and sonorous, was heard clear above all other exclamations, "He dies the death who injures the hound! He hath but done his duty, after the sagacity with which God and nature have endowed the brave animal. Stand forward for a false traitor, thou Conrade, Marquis of Montserrat! I impeach thee of treason."

Questions.

1. What is the evident purpose of the author here?
2. What is the brief incident upon which the whole story is based?
3. What are the purely descriptive elements?

4. For what purpose are these descriptive passages introduced?
5. How much of the element of suspense do you find in this piece?
6. By what means is it heightened?
7. At what point with respect to the suspense does the story stop?
8. Is there anything like climax of interest in this narrative?
9. Do you think this is a simple or a complex narrative? Give reasons.

214. Complex Narrative.— Complex narrative is that form of story into which enters the element of conflict. Forces are introduced in opposition to each other, and there is always a degree of uncertainty about the outcome. This is called narrative with plot. If we examine any piece of fiction, we shall find this element one of the chief sources, if not the chief source, of interest. Various threads of the story are drawn together all pointing toward a conclusion, the exact nature of which is in doubt. In order to draw these various elements together in this way, the author frequently departs from the time order of events. He is compelled to develop one thread of the story to a certain point, and then to go back and bring up another thread. In other words, a complex narrative is an interweaving of what might, if properly told, constitute a series of simple narratives.

215. Study VII: Complex Narrative.— Compare the incident given below, with the news clipping in Study I, and be able to tell what it is that makes the following complex:—

Girl Pursues Burglar

Helen Moore, a girl of twelve years, was standing in front of apartment house Number 70, East One Hundred and Fifteenth Street, yesterday, conversing with some companions, when two men came up. After looking around at the various apartment houses near by, one of the men approached the girl and asked her if she knew of any furnished rooms to rent. Helen replied that Mrs. Hannah Miller, on the third floor, had some. The men went inside.

Helen forgot all about the men and went on chatting with her friends. Suddenly she heard a tumult in the hall, and looking around, she saw the doors fly open and the two men rush out. Mrs. Miller followed them to the door, crying that they had stolen her pocket book.

Helen could not follow both men, as they had taken different directions. She hesitated a moment and then darted after the one who had started across One Hundred and Fifteenth Street toward Madison Avenue, where he turned and ran south. When Helen arrived at the corner, she saw the fellow turning again on the block below, in an attempt to get out of her sight. Without hesitating a moment, she flashed across the street and down the block, gaining all the time on the thief. The fellow turned again and made for a Third Avenue car, which was just starting off. In the meantime Helen had reduced the distance between them. The car, however, was under headway, and she could not overtake it. She shouted, but the car did not stop. She ran on, shouting at the top of her voice that a thief was on board. Someone heard, and the car came to a stop at the next corner, where Helen pointed out the fellow to a policeman, who conducted him to East One Hundred and Fourth Street Police Station.

Questions.

1. From what point of view is the story told in the simple narrative?

2. From what other point of view might it have been told?
3. What is the point of view in the above?
4. How much of an element of suspense is there in the simple version? How much here?
5. What is the nature of the plot in the above?
6. How much of this narrative is introductory?
7. Does the interest increase as the story goes on?
8. Would this story be improved by giving the additional facts contained in the former? Reasons.

216. Study VII: Vividness and Suspense.— Short narratives in which the element of suspense is strong are usually vivid in proportion to the intensity of the suspense. Study the following selection for these two qualities:—

The Storming of Mission Ridge

But I may tell you they did not storm that mountain as you would think. They dash out a little way, and then slacken; they creep up, hand over hand loading and firing, and wavering and halting, from the first line of works toward the second; they burst into a charge with a cheer and go over it. Sheets of flame baptize them; plunging shot tear away comrades on left and right. It is no longer shoulder to shoulder; it is God for us all. Ten — fifteen — twenty minutes go by like a reluctant century. The batteries roll like a drum. The hill sways up like a wall before them at an angle of forty-five degrees; but our brave mountaineers are clambering steadily on — up — upward still! And what do these men follow? Your heart gives a great bound when you think what it is,— the regimental flag,— and, glancing along the front, count fifteen of those colors that were borne at Pea Ridge, waved at Shiloh, glorified at Stone River, riddled at Chickamauga. Three times the flag of the 27th Illinois goes down. And you know why. Three dead color sergeants lie just there; but the flag is immortal — thank God! — and up

it comes again, and the men in a row of inverted V's move on.

I give a look at the sun behind me; it is not more than a hand-breadth from the edge of the mountain. Oh, for the voice that could bid that sun stand still! I turn to the battle again. Those three flags have taken flight., They are upward bound! The race of the flags is growing every moment more terrible. The iron sledge beats on. Hearts, loyal and brave, are on the anvil all the way from base to summit of Mission Ridge, but those dreadful hammers never intermit. Things are growing desperate up aloft; the enemy tumble rocks upon the rising line; they light fuses and roll shells down the steep; they load guns with handfuls of cartridges in their haste; and, as if there were powder in the word, they shout "Chickamauga!" down upon the mountaineers.

But all would not do, and just as the sun, weary of the scene, was sinking out of sight, with magnificent bursts all along the line, exactly as you have seen the crested seas leap up at the breakwater, the advance surged over the crest, and in a minute those flags fluttered along the fringe where fifty guns were kenneled.

Questions.

1. How much of the vividness of this account lies in the descriptive words?
2. Which of these descriptive words are narrative words as well?
3. How does the rapidity with which details are given affect the vividness?
4. Do you find any parts purely descriptive?
5. At what points is the suspense strongest?
6. Is the narrative simple or complex? Reasons.

217. Study VIII: Vividness and Suspense.—Study the following incident from *Quo Vadis* by way of comparison with the preceding selection.

At that very instant, almost, the prefect of the city waved a red handkerchief, the hinges opposite Cæsar's podium creaked,

and out of the dark gully came Ursus into the brightly lighted arena. The giant blinked, dazed evidently by the glitter of the arena; then he pushed into the center, gazing around as if to see what he had to meet. . . . He was unarmed, and determined to die as became a confessor of the "Lamb," peacefully and patiently. . . .

Suddenly the shrill sound of brazen trumpets was heard, and at that signal a grating opposite Cæsar's podium was opened, and into the arena rushed, amid shouts of beastkeepers, an enormous German aurochs, bearing on his head the naked body of a woman. . . .

The amphitheater was silent. The Augustinians rose in their places, as one man, for in the arena something uncommon had happened. That Lygian, obedient and ready to die, when he saw his queen on the horns of the wild beast, sprang up, as if touched by living fire, and bending forward he ran at the raging animal.

From all breasts a sudden cry of amazement was heard, after which came deep silence. The Lygian fell on the raging bull in a twinkle, and seized him by the horns. . . . All breasts ceased to breathe. In the amphitheatre a fly might be heard on the wing. People could not believe their own eyes. Since Rome was Rome, no one had seen such a spectacle.

The Lygian held the wild beast by the horns. The man's feet sank in the sand to his ankles, his back was bent like a drawn bow, his head was hidden between his shoulders, on his arms the muscles came out so that the skin almost burst from their pressure; but he stopped the bull in his tracks. And the man and the beast remained so still that the spectators thought themselves looking at a picture showing a deed of Hercules or Theseus, or a group hewn from stone. But in that apparent repose there was a tremendous exertion of two struggling forces. The bull sank his feet as well as did the man in the sand, and his dark, shaggy body was curved so that it seemed a gigantic ball. Which of the two would fail first, which would fall first? . . .

In the Circus nothing was heard save the sound of flame

in the lamps, and the crackle of bits of coal as they dropped from the torches. Their voices died on the lips of the spectators, but their hearts were beating in their breasts as if to split them. It seemed to all that the struggle was lasting for ages. . . .

Meanwhile a dull roar resembling a groan was heard from the arena, after which a brief shout was wrested from every breast, and again there was silence. People thought themselves dreaming till the enormous head of the bull began to turn in the iron hands of the barbarian. The face, neck, and arms of the Lygian grew purple; his back bent still more. It was clear that he was rallying the remnant of his superhuman strength, but that he could not last long.

Duller and duller, hoarser and hoarser, more and more painful grew the groan of the bull as it mingled with the whistling breath from the breast of the giant. The head of the beast turned more and more, and from his jaws came a long foaming tongue.

A moment more and to the eyes of the spectators sitting near came as it were the crack of breaking bones; then the beast rolled on the earth with his neck twisted in death.

Questions.

1. What is the nature of the descriptive element in the above?
2. For what purpose is it used?
3. How does it affect the suspense of the narrative?
4. Does the vividness consist in rapidity of detail or in perfection with which the facts are presented?
5. What are the most vivid passages? Give reasons for your selection.
6. Do you find any departure from the time sequence of the details?
7. Explain the nature of the climax in this narrative.
8. Point out the details by which the interest grows in intensity.
9. Is the narrative simple or complex? Give reasons for your opinion.
10. Which in general do you think more interesting, simple or complex narratives? Why?

218. Characteristics of Complex Narrative.— Study of the preceding examples reveals to us the fact that complex narrative is, in some particulars, very different from simple narrative. As in the case of the latter, the relation of events is plain, only significant events being treated, while others are merely suggested or passed over entirely. The chief differences between the two lie in:—

1. The sequence of details.
2. The climax of interest.
3. The element of suspense.
4. The rapidity of action.

219. Sequence of Details.— Although the relative time of happenings is kept before the reader in the complex narrative, the order in which the events are related depends for the most part upon their importance. The order is usually that of cause and effect. A writer may relate an event which is necessary to put before the reader the circumstances of the action, and then return to happenings of a much earlier date. In *Ivanhoe,* after the second day of the tournament, Scott follows the fortunes of the Prince and his followers, of Cedric and his party; then gives an account of the Black Sluggard's adventures; and finally returns to the affairs of Ivanhoe, taking up the account where the young knight fainted in the lists.

220. Climax of Interest.— Interest usually increases in the good complex narrative as the plot thickens. This growing interest is secured by the arrangement of details in the order of importance.

As the narrative progresses the conflict becomes more definite and personal; and the outcome, more doubtful. The element of suspense increases, and the movement usually grows more simple and more direct. In this way the interest reaches its highest point when the conflict is at its height. In a long novel there is often an ebb and flow of interest. In *Ivanhoe,* the interest increases until it reaches a climax at the tournament. After a relaxation it culminates again in the siege of Torquilstone, and again at the rescue of Rebecca at Templestowe.

221. **Suspense.**— One of the chief factors in maintaining and increasing interest, is the element of suspense. The outcome of a conflict must remain in doubt till the very last. When the struggle between the opposing forces is at an end, the story itself naturally closes. Suspense is maintained by balancing the opposing forces so closely that the outcome is always doubtful, and by giving no previous clue to the solution. Often the manner of the outcome is a matter of surprise to the reader.

222. **Rapidity of Action.**— All the details essential to a proper understanding of the nature of the conflict, must be given before the struggle becomes intense. When once the actual struggle upon which the fate of the opposing forces depends, is reached, there must be no turning aside for explanation. Events must move rapidly and unerringly to the end.

223. **Conclusion.**— The conclusion in a narrative of this kind presents simply the adjustment of affairs as

an immediate result of the termination of the conflict.

224. Symbols for Marking.— Few symbols are needed in addition to those already given, unless it is desired to specify the particular nature of a deficiency. In such cases the following symbols may be used:

Seq. for improper sequence of details.

Int. for a deficient introduction; it may be too long or too short.

Cli. for a lack of climax of interest.

Ccl. for an improper conclusion.

Exercise

225. From the following suggestions develop complex narratives in which the interest increases, and the suspense becomes intense just before the solution.

1. During the Revolution, an American was hotly pursued by a party of British. He took refuge in a house the only occupants of which were women. The English appeared and demanded the right to search the house. A Miss Newman by her quick wit turned their attention elsewhere.

2. Bob and Henry, rival leaders in the neighborhood, find a bee tree in the woods. They agree to get their friends and cut it down the next night. Bob secretly determines to get ahead of his rival. He takes a few friends and goes to the place two hours ahead of the appointed time. Henry suspects Bob's intentions, and with a single companion, comes in at the proper time, routs Bob's party by stratagem, and carries off the spoils — several pails of honey.

3. Count Rupert has proclaimed that of the many suitors for his beautiful daughter Matilda, only the one who shall overthrow him in combat shall have her. After many contestants are overthrown, Sir Owan, whom Matilda loves,

enters the list. In the first career both riders are unhorsed and they fight with swords. Fortune seems to favor now the father, now the lover. Finally the latter wrests the sword from the hand of the Count.

4. A princess accused of a crime was sent to the forest to be put to death. She made her escape and went to Rome, where she became a famous physician. After several years, her accuser was taken of a loathsome disease and with his master went to Rome to be healed by the renowned doctor. She led him to confess the falsity of his accusation and healed him.

5. Reynard the Fox, condemned to be hanged, is on the way to the gallows. Meditating some means of escape, he gains time by pretending a desire to confess all his sins. In doing this he is careful to mention a treasure that he has found, and alludes to a conspiracy against the king. Meanwhile preparations for the execution are going on. But Reynard so interests the king that at the last moment he is pardoned.

6. A person leaves a bicycle on the street while he enters a store. When he comes out he sees a thief making off with his wheel. He mounts another which he finds near and pursues the thief. Both are pursued by a mounted policeman.

CHAPTER IX

ENGLISH CLASSICS

THE VISION OF SIR LAUNFAL

225. Questions for Study.—The following questions are presented with the idea of assisting the pupil to interpret the poem for himself. It is not necessary that he find a satisfactory answer to all of them. Their chief purpose is to suggest and thereby to lead to independent thinking. They may be used for both oral and written composition.

PRELUDE TO PART FIRST

1. What structural relation does the first stanza bear to the poem?
2. How, in general, does the idea of the stanza apply to the poem as a whole?
3. Point out the particular words and expressions that are applicable to Lowell's method.
4. What is the central thought of lines 9–20?
5. What connection has this with the central thought of the following stanza?
6. What things are contrasted in this stanza (ll. 21–32)?
7. Explain why *Earth* is capitalized toward the end of line 21, while *heaven* (line 29) is not.
8. What connection does the thought of this stanza bear to Part First?

9. Explain the difference in meaning between *Heaven* in line 35 and *heaven* in line 29.

10. What is the most prominent characteristic of nature portrayed in the June passage?

11. With what does the harmony in nature here contrast in Part First?

12. In what way does the thought of the following stanza (lines 57–79) make a nearer approach to the main theme?

13. What does Lowell seem to you to have emphasized most in this prelude?

14. Explain the bearing of that thought upon Part First.

PART FIRST

15. What is the spirit in which Sir Launfal prepares for his quest?

16. Explain the figurative meaning of summer in this part.

17. Explain why the vision came to his soul instead of to his mind.

18. What human quality is typified by the moody castle?

19. How does the selfishness shown in lines 117–118 return to Sir Launfal later?

20. In what way does Sir Launfal view the quest as he sets out?

21. What is his attitude toward humanity?

22. What feelings are uppermost in his heart?

23. Why did the sunshine go out of his soul when he saw the leper?

24. For what does the leper stand in the poem?

25. What is the action, the deed upon which the story hinges?

26. Why does the author follow the knight no farther in his quest?

27. Do we know already that Sir Launfal is to fail in his quest? Reason for your answer.

PRELUDE TO PART SECOND

28. With what in Part First do the opening lines of this prelude form a contrast?

29. What contrast do you find within the first stanza of this prelude?

30. Explain the larger contrast in this prelude.

31. Does the "organist" here let "his fingers wander as they list" as he did in the other prelude? Substantiate your answer.

32. How does the general atmosphere of the castle here compare with that of Part First?

33. How does the introduction of Christmas affect the story? Does it prepare, in any way, for what follows? If so, how?

34. Do you find anything in this prelude that belongs rather to Part Second? If so, what and why?

35. Can you see any reason the author may have had for making Sir Launfal more prominent in this prelude than he could have made him in the first?

36. What correspondence can you see between Sir Launfal and the brook with its abundance of life hidden under its covering of ice?

37. What is the propriety, the poetic justice in the punishment that has come to Sir Launfal?

PART SECOND

38. What correspondence between the setting of this part and the age of Sir Launfal?

39. Compare the method of developing the story in Part Second with that in Part First. How far are they analogous?

40. What change in Sir Launfal is signified by the fact that he no longer wears an emblazoned cross without?

41. What significance is to be attached to the raiment in which Sir Launfal returns?

42. How far does the description of the appearance of the knight inform us of the spiritual man?

43. What information does stanza III furnish with respect to Sir Launfal's quest?

44. Aside from this information, what purpose does this sunny picture serve in Sir Launfal's desolation?

45. What is the effect of the abrupt introduction of the leper in stanza V?

46. What significance in the fact that Sir Launfal found the leper both times at his own door?

47. Compare the effect produced upon Sir Launfal by the leper here and that caused by his appearance in Part First.

48. Why was the leper rather than any one else chosen to be the object of Sir Launfal's charity?

49. What analogy can you draw between Sir Launfal's sharing his crust with the leper and the Ancient Mariner's being brought to bless the watersnakes?

50. What experiences do you imagine Sir Launfal had undergone to work in him this change?

51. Exactly what was it that made the knight remember the leper of his earlier years?

52. Why was Sir Launfal's soul "ashes and dust"?

53. What analogy may be drawn between Sir Launfal and the Ancient Mariner with respect to wrong doing, suffering, repentance, and right doing?

54. By what means is the spiritual nature of Sir Launfal's gift emphasized?

55. Why is the spiritual gift of so much more value than the material gift of Part First?

56. What purpose is served by the transformation of the leper before Sir Launfal?

57. Does Lowell mean to imply that every true gift receives an immediate reward? If so, what is the nature of that reward?

58. What was Sir Launfal's conception of the Grail when he lay down on the rushes? What is it when he awakes?

59. How do we know that the lesson Sir Launfal learned in his vision became a permanent factor in his life?

60. By what touches is the benign influence of nature kept in the poem to the very end?

226. Topics for Short Compositions Oral and Written.— In his preparation for themes on the following subjects, the pupil should strive not only to increase his vocabulary, but also to develop power in narrating and describing. For this purpose a careful study of the manner and spirit of the original will be found helpful. Topics may profitably be used for oral composition one day and for written composition the next. This plan gives an opportunity for careful preparation of the written theme, and usually results in decided improvement in the character of the work.

PRELUDE TO PART FIRST

1. Nature's Appeals to Us.
2. Earth and its Price.
3. The Fullness of Life in Nature.
4. The High-tide of the Year.
5. The Couriers of Spring.
6. Spring and its Influence.

PART FIRST

7. Sir Launfal, the Maiden Knight.
8. The Summer Landscape.
9. The Castle and its Inhabitants.
10. The Holy Grail.
11. Sir Launfal's Departure.
12. His Meeting with the Leper.

PRELUDE TO PART TWO

13. The Bleak Winter Scene.
14. The Cheerful Brook.
15. The Interior of the Castle.
16. Sir Launfal's Return.
17. Contrasts in this Prelude.
18. Sir Launfal's Punishment.

PART SECOND

19. The Loneliness of Winter.
20. The Old Sir Launfal.
21. Sir Launfal's Reverie.
22. The Reappearance of the Leper.
23. Sir Launfal's Second Gift.
24. The Leper's Transformation.
25. Sir Launfal's Awakening.
26. The Change in Sir Launfal's Life.

227. Suggestions for Longer Themes.— Some of the topics given below, while suggested by the poem, call for essentially original pieces of invention. The pupil should, however, make them consistent with the facts and the spirit of the poem.

NARRATION

Topic: Sir Launfal's Wandering.

Make a list of all the facts or hints given in the poem with respect to Sir Launfal's travels, arranging them in proper chronological order. From this list make a new outline, filling in the gaps with imaginative material which you think consistent with the poem; then proceed to write a connected narrative.

Follow the same method with the following subjects:

1. The Wandering of the Brook.
2. Across the Desert with a Caravan.

DESCRIPTION

Topic: The Moody Castle.

Make a list of all the descriptive words used in connection with the castle, together with a list of the parts of the castle mentioned; supply such unmentioned parts as naturally belong to a castle, arrange in outline form, keeping continually in mind your point of view; and from this outline write the theme.

Treat the following topics in the same way:

1. The Castle in Winter.
2. The Hospitable Castle.
3. Sir Launfal upon his Departure.
4. Sir Launfal upon his Return.

EXPOSITION

Topic: The Teaching of the Poem.

Gather together the various lessons that the poem seems to you to teach, stating each in as simple a sentence as possible; arrange these ideas in order of importance, or of sequence of thought; and from this sentence outline, develop systematically the theme.

THE ANCIENT MARINER

228. Questions for Study.— The following questions may help the pupil to interpret the poem; but something in addition to this is necessary if he is to feel its spirit. He must dwell upon the various scenes until he sees them.

PART I

1. What is the effect of this abrupt introduction of the story?

2. What are our first impressions of the Ancient Mariner?

3. By what means is the Ancient Mariner described?

4. Why does the Mariner detain this particular person?

5. Why is the story introduced against the background of a wedding?

6. What is the nature of the power by which the Mariner holds the Wedding Guest?

7. How many stanzas may be considered introductory?

8. What was the nature of the departure of the ship?

9. By what means are we told the ship's course? the kind of weather?

10. Of what value to the story is the interruption of the Wedding Guest, line 31? Observe with what the Mariner's story next begins.

11. In what way does this change from sunshine to storm, from the ordinary to the unusual, prepare for the deed of the Mariner?

12. What is there peculiar in the introduction of the albatross? Compare it with the introduction of the Mariner.

13. Why does the Wedding Guest interrupt in line 79? Has he forgotten the wedding?

14. By what means is emphasis laid upon the deed of the Mariner here?

15. Why did he shoot the albatross?

16. What would you suggest as a subject for Part I of the poem?

PART II

17. In what direction is the ship now sailing?

18. How long has it been heading in this direction?

19. Why is the change of direction introduced just here?

20. What is the first feeling of the crew about the deed?

21. Do they blame the Mariner out of sympathy for the bird, or from superstition?

22. How do the sailors become implicated in the crime of the Mariner?

23. What is the effect of making this crew

"The first that ever burst
Into that silent sea"?

24. For what are the sadness and silence a preparation — what do they foreshadow?

25. How is the gradual increase in the wretchedness of the crew indicated?

26. What is the effect of the mention of the death fires and the witch's oils?

27. What does the Spirit represent?

28. What purpose has the author in having the albatross hung about the Mariner's neck?

29. Suggest a subject for this part.

PART III

30. By what means is our interest in the "something" aroused?

31. By what suggestion in stanza three does the author keep the supernatural before us?

32. How is the suspense increased in these stanzas?

33. Which is the more emphasized — the wretched condition of the crew, or their joy at the approach of a vessel?

34. At just what point does doubt come to the Mariner?

35. Where does doubt sink to despair?

36. What is it that causes the Mariner first to doubt and then to despair?

37. Which is more horrible, the picture of Death or of Life-in-Death? Why?

38. What is the author's purpose in introducing the game of dice?

39. What is its effect upon the reader?

40. What idea is conveyed by the line,

"We listened and looked sideways up"?

41. What purpose has the author in mentioning just here the number of the crew?

42. What is the central idea of this part?

PART IV

43. What means does the author take to keep before us the picture of the Wedding Guest under the Mariner's spell?

44. What is the fear of the Wedding Guest?

45. What effect is produced by the repetitions in stanza three?

46. In what way are the many men beautiful?

47. What is the Mariner's feeling toward himself?

48. Why could he not pray?

49. What indication of the presence of supernatural power?

50. For what purpose are stanzas dealing with nature introduced here?

51. Explain how the natural setting corresponds to the plight of the Mariner.

52. Compare lines 272–276 with lines 123–126. What is the difference? Why is this change introduced?

53. What is it that causes the Mariner to bless the creatures of the sea?

54. Why is he able to pray when he has blessed them?

55. What is the significance of the falling off of the albatross?

56. What caused it to fall off?

57. Has the Mariner been forgiven?

58. Suggest a subject for this part that will express the central thought.

PART V

59. What things in the opening of this part are in direct contrast with Parts II, III, and IV?

60. What are the various means by which the Mariner is refreshed?

61. How much of mystery is there in these first stanzas?

62. How much time do you think has passed since the vessel left the home port?

63. Why are the sails so thin and sere?

64. Can you see any purpose on the author's part in having the upper air burst into life?

65. Is the movement of the poem more rapid here? Give reasons for answer.

66. In what way is the sound and rhythm of the lines made to correspond to the sense?

67. What purpose can you see in the author's having the crew arise to work the ropes?

68. What is the effect of this idea upon the Wedding Guest?

69. Does the troop of spirits blest indicate a more cheering prospect for the Mariner?

70. What other cheering signs are there?

71. Can you see why the Mariner is made to fall down in a swoon?

72. At present where may the ship be supposed to be?

73. Explain what is represented by the first of the two voices? By the softer voice?

74. Why does the author continue to mention the deed of the Mariner at the close of each part?

PART VI

75. Why does the Mariner's penance begin as soon as he awakes?

76. How is he made to feel his guilt here?

77. What does he mean by saying that he

"little saw
Of what had else been seen"?

78. What in the poem indicates the final expiation of the curse?

79. What was the nature of the wind that breathed upon the Mariner?

80. Are we to suppose that the wind carries the ship along?

81. Why does it seem appropriate that he be brought back to his own country instead of being carried to some other port?

82. Why is the return at night especially in keeping with preceding events?

83. What are the things that are in contrast with the departure?

84. Can you see any significance in the actions of the seraph men?

85. Why did the silence sink like music on the Mariner's heart?

86. What desire is uppermost in his heart?

87. What would be an appropriate subject for this part?

PART VII

88. Why does the author stop to tell us about the Hermit?

89. Why did he not choose a priest from a town?

90. Of what interest to us is the conversation of the Hermit and the Pilot?

91. Does the sudden sinking of the ship add to the strangeness of the tale, or is it simply consistent with the rest of the story?

92. Why was the Pilot's boy made to go crazy?

93. What manner of man is the Ancient Mariner?

94. Is the explanation about his course of life sufficient?

95. To what kind of persons is he evidently forced to tell his tale?

96. Can you draw a broader moral from the story than that of kindness to animals?

97. Why was the Wedding Guest like one stunned?

98. Why did he become a sadder and a wiser man?

229. Topics for Short Compositions Oral and Written.— In compositions on the following topics try to reproduce as far as possible the spirit of the poem.

1. The Mariner's Personal Appearance.
2. The Wedding Guest.
3. The Departure of the Ship.
4. The Voyage Southward.
5. The Land of Mist and Snow.
6. The Silent Sea.
7. The Approach of the Spectre Ship.
8. The Two Voices.
9. The Seraph Band.
10. The Moonlit Harbor.
11. The Return of the Ship.
12. The Torture Endured by the Mariner.
13. The Supernatural Element in the Poem.
14. The Significance of the Mariner's Appearance.
15. The Part in the Story Played by the Wedding Guest.

230. Suggestions for Longer Themes.— In writing these longer compositions, do not attempt to cover more ground, but enter more into detail. Strive for greater completeness. The first composition will be improved by the introduction of a large descriptive element.

NARRATION

Subject: The Departure and the Return of the Ship.

In gathering the material for this theme, be careful to get not only the ideas that are given, but also those that are suggested. Such words as *cheered* and *merrily* suggest much more than they say.

Questions.

1. How many would be present at the departure of two hundred persons?

2. In what ways would they be related to the various members of the crew?
3. What would be the condition of a ship starting out on a long voyage?
4. What does *merrily* imply with respect to the hopes and purposes of the crew?
5. What does the mention of the kirk and the light-house suggest?
6. What was the nature of the harbor and surrounding country?
7. What was the time of day? The season of the year?
8. What are the details that are in strong contrast in the departure and the return?

OTHER SUBJECTS

1. The Story of the Poem.
2. The Most Striking Incident in the Poem.
3. A Year of the Ancient Mariner's Life.
4. An Incident in the Ancient Mariner's Life.
5. The Return of the Ship as Told by the Pilot.

DESCRIPTION

Taking one of the subjects given below, treat it in the same manner as suggested for the descriptive themes in the *Vision of Sir Launfal:*—

1. The Supernatural Figures in the Poem.
2. The Spectre Ship and its Crew.
3. The Ship and the Dead Men Working the Ropes.
4. The Harbor and Surroundings by Moonlight.

EXPOSITION

Treat the following themes in the same manner as suggested for the theme in exposition in the *Vision of Sir Launfal:*—

1. The Moral Significance of the Poem.
2. The Means by which the Supernatural Element is Made to Seem Real.
3. The Shadowy Character of the Mariner.
4. The Dream-like Element of the Story.

IVANHOE

231. Questions for Oral and Written Work.— In answering the questions given below whether orally or in writing, a determined effort should be made to give just what is asked for and nothing more.

I

1. What is the nature of the first information given in this chapter?
2. What are the general conditions that the author places before the reader?
3. By what natural means does the author introduce the conflict between Norman and Saxon?
4. What is the keynote of the conversation between Wamba and Gurth?
5. What are some of the differences in character between Wamba and Gurth?
6. How is our expectancy aroused in new characters and events?
7. What characters besides the members of the cavalcade are we led to expect soon?

II

8. Mention the various elements of contrast between the Saxons and Normans first introduced.
9. Does the author look with more favor upon one race than the other? Give reasons for answer.
10. Which shows better knowledge of human nature, the Prior or the Templar?
11. Point out the distinguishing characteristics of each in dress, in manners, and in disposition.
12. What is Wamba's purpose in trying to mislead the Normans?

13. What special reasons may they have had for desiring to pass the night at Cedric's?

14. What hints have we of the identity of the Palmer?

15. What are we led to expect in the next chapter?

III

16. In what way is our attention again directed toward the tournament?

17. What are our first impressions of Cedric?

18. What are his ruling passions?

19. By what means and for what purpose on the part of the author are the feelings of Cedric ruffled at this time?

20. Why does Cedric not wish Rowena to appear at this time?

21. Why does Rowena especially desire to appear?

22. What are Cedric's deeper feelings toward his son?

IV

23. Why are we particularly interested to know the events to come in this chapter?

24. In what way does Rowena's delay emphasize her importance in the story?

25. What other purpose has the author in delaying her appearance?

26. What is there dramatic in this situation?

27. Why is the stranger not introduced in this chapter?

V

28. Why does the Palmer give his place by the fire to Isaac?

29. By what means does the author create in our minds sympathy for the Palmer?

30. Why does the Palmer mention the Knight of Ivanhoe?

31. What is the effect of the remark upon the Templar?

32. What evidence of the Prior's tact in this chapter?

33. Where does the real conflict of the story begin?
34. Why does Isaac go to the tournament?
35. Why is our interest directed toward Isaac at the close of this chapter?

VI

36. How is the interest heightened in the interview between Rowena and the Palmer?
37. Why does Scott have the Palmer placed in the sleeping room of a menial?
38. What has caused Isaac's terrifying dreams?
39. What was the Templar's purpose with respect to him?
40. What various things arouse our interest in Isaac?
41. What events thus far imply that Isaac is to appear again in the story?

VII

42. What additional introductory material is given in this chapter?
43. What is Prince John's attitude toward the Saxons?
44. What factions were engaged in John's behalf? Why?
45. On which side is the Templar enlisted? What are his ambitions?
46. What is the nature of our interest in Athelstane?
47. Why are we interested in the yeoman? In Rebecca?
48 What instance of Cedric's force of character?

VIII

49. Distinguish between the arms of courtesy and the combat *à l'outrance.*
50. Why does the author allow none of the challengers to be defeated in the early encounters?
51. Why is Cedric displeased at Athelstane's refusing to take the field?

52. By what means is the suspense increased, and the interest in the Disinherited Knight heightened?

53. What is the effect of the solitary trumpet blast?

54. How is our sympathy for the new knight increased? for the Templar diminished?

55. Are we surprised at the outcome?

56. Why does the author not make the contest more decisive?

57. By what suggestion are we led to surmise the identity of the Disinherited Knight?

IX

58. Why does the Disinherited Knight refuse to disclose his identity?

59. Why do Prince John and his followers wish to know?

60. Why does Prince John suggest Alicia as Queen of Love and Beauty?

61. Why does Ivanhoe hesitate in naming Rowena?

62. In what way are we led to look for the coming of Richard?

63. What part does the yeoman play here?

64. Is there anything significant in the prominence given him here?

X

65. Why does the author identify the Disinherited Knight with the Palmer at this time?

66. Why does the knight accept ransoms for the four steeds and refuse it for the fifth?

67. Have we previously been given any reason to think that Gurth would appear again prominently in the story?

68. What manly characteristics do you find in Gurth?

69. Is Rebecca of a romantic disposition?

70. What makes Isaac so avaricious here in spite of his previous generosity?

XI

71. In what way is the effectiveness of the second day of the tournament increased by this comic interlude?

72. What new characteristics of Gurth are shown here?

73. What is the nature of our feelings toward the outlaws?

74. For what reason does the author wish to interest us in them?

75. In what way does this chapter reflect the nature of the author?

XII

76. Why does the author not allow Ivanhoe to triumph alone?

77. What new mystery is introduced?

78. What is the effect of its introduction upon the reader?

79. What effect does the discovery of the identity of the Disinherited Knight have upon Prince John and his followers? Upon Cedric? Rowena?

80. In what way are our feelings for Cedric affected? For Athelstane?

81. What has become of Isaac and Rebecca?

82. What climaxes in this chapter?

XIII

83. What particular reasons has Prince John for being displeased at the discovery of the knight's identity?

84. Why does he wish his physician to attend Ivanhoe?

85. How is our interest heightened in the news received by Prince John?

86. Why are we interested in the archery contest?

87. What is the significance of the trend of events?

XIV

88. What is the author's general purpose in this chapter?

89. What was the purpose of the banquet at Ashby?

90. What differences between Norman and Saxon are portrayed here?

91. What are the ambitions of Fitzurse?

92. Why does Cedric deign to toast to Richard who is a Norman?

93. What do we look forward to at the close of this chapter?

XV

94. What new element enters the plot?

95. Between what events is this chapter a connecting link?

96. Why was Fitzurse anxious to put the enterprise out of De Bracy's mind?

97. What elements of his character does Waldemar display in his soliloquy?

XVI

98. What purpose has the author in delaying the progress of the story by this comic element?

99. What new information do we get that is useful later in the story?

100. Does the chapter heighten our interest in the Black Knight?

101. How much curiosity have we to know more about the Clerk?

XVII

102. In what ways are this and the preceding chapters in keeping with the character of Scott?

103. By what means does Scott increase our curiosity in regard to the Black Knight?

104. What purpose has he in giving us an insight into his tastes?

105. Compare his knowledge of men with that of Prior Aymer.

106. What is the effect of the abrupt interruption of the revels?

XVIII

107. Why does Scott introduce this piece of superstition in this chapter?

108. How is our sympathy for Cedric affected by the Fangs incident?

109. What purpose has the author in affecting our sympathy in this way?

110. How do Cedric's schemes affect his feelings about the return of Ivanhoe?

111. What bearing have the events of this chapter upon the development of the plot?

XIX

112. What is the purpose in bringing the two parties together?

113. Is the device for doing so natural?

114. What change in the movement of the narrative is there in this chapter?

115. By what means is our curiosity directed toward the litter?

116. Does Rebecca's plea indicate that she has already begun to love Ivanhoe?

117. In what ways has the author prepared the reader for the capture of the Saxons?

118. To what character does our interest now turn?

XX

119. Why is mention made of the Prior of Jorvaulx?

120. Why was the Black Knight anxious to put on his helmet before the door was unbarred?

121. How does Locksley display himself as a master in this chapter?

122. In what light does Scott portray Locksley throughout?

123. How does the chapter heighten our interest in coming events?

XXI

124. With what preceding chapter is this chapter directly connected?

125. In what way has De Bracy changed his plan? For what reason?

126. Why does the Templar wish him to return to the former plan?

127. Why does Front-de-Bœuf lend himself and his castle to this enterprise?

128. Why does Scott dwell upon Athelstane's gluttony?

129. By what device is the reader's interest carried forward to coming events?

XXII

130. What is the time of events here with respect to those in the preceding chapter?

131. Why is Isaac turned over to Front-de-Bœuf?

132. In what way does this prepare us for the fate of the baron?

133. What are the dominant characteristics of Front-de-Bœuf?

134. How are our sympathies for Isaac affected? What new light upon his character?

XXIII

135. What is the time of this chapter with respect to the two preceding?

136. For what purpose had a council been held between the Templar, De Bracy, and Front-de-Bœuf?

137. How much of Rowena's character is shown in this chapter?

138. Of what class of men is De Bracy a type?

139. How does he know who the wounded man is?

140. Why does he not tell Front-de-Bœuf?

141. How does this chapter affect our opinion of Rowena?

XXIV

142. Which of the scenes depicted in this series is most dramatically interesting?

143. Which seems most vital to the story?

144. In what way are Rebecca and Rowena contrasted?

145. Which is best fitted to be the heroine of romance?

146. For what purpose is Urfried introduced here?

147. Does the Templar's revelation of himself show him to be worse than we thought?

148. By what device does Scott keep before us the fact that the events in all of this series of chapters happened simultaneously?

149. How does this same device keep our interest aroused in what is going on outside?

XXV

150. What is the occasion of the council in the hall of the castle?

151. In what spirit was the defiance of Wamba and Gurth sent?

152. How was it regarded by the various Normans?

153. Why does the baron blame his companions?

154. Who brought the letter of defiance?

155. What is the nature of the reply sent to the foresters?

156. In what way does this reply lead to events in the following chapters?

XXVI

157. What are the motives assigned for Wamba's conduct?

158. How do these motives increase our respect for Wamba?

159. How does the contest of generosity between Cedric and Athelstane affect our sympathy for them?

160. Why does Scott have Rebecca seek the supposed priest?

161. How did Rebecca come to be in charge of Ivanhoe?

XXVII

162. Why does Scott introduce Ulrica's story?

163. Does this long digression detract from the unity of the plot at a critical time?

164. What use is the author to make of Ulrica?

165. Why does Front-de-Bœuf change his order about shooting Cedric?

166. What is there characteristic of De Bracy in this chapter?

167. Why does not Front-de-Bœuf carry out his intentions regarding Wamba?

168. How does the deception practiced by Wamba affect the treatment accorded to Ambrose?

169. What sort of outcome are we led to expect from the closing events of this chapter?

XXVIII

170. Why are the explanations given in this chapter needed?

171. Might they better have been given earlier? Give reasons for opinion.

172. What feelings influenced Rebecca to care for the wounded Knight?

173. What feelings were revealed by Isaac in the matter?

174. What is the nature of Ivanhoe's feelings toward Rebecca?

XXIX

175. Why does Ivanhoe desire a priest?

176. What makes the narrative of this chapter so effective?

177. By what means does the author combine the story of Ivanhoe and Rebecca with the happenings without?

178. Why is Rowena left out of the story for so long a time?

179. Does the Black Knight assume the place of hero in this chapter? Reasons for opinion?

XXX

180. Who is the central figure in this chapter?

181. In what way are the first words of the Templar a portrayal of Richard?

182. How does De Bracy's superstition affect our opinion of him?

183. Why does the Templar reject De Bracy's proposal to give up the prisoners?

184. In what way is the death scene of Front-de-Bœuf in keeping with his life?

185. Is it out of harmony with the rest of the novel? Give reasons for opinion.

XXXI

186. Why is this called a climax chapter?

187. Up to this point what has been the tendency of the struggle between Saxons and Normans?

188. Which are on the defensive from this point on?

189. By what means are characters depicted in this chapter? With what effect?

190. Which characters take active part in events?

191. What effect is produced by the manner of Ulrica's end?

192. What is the nature of the conflict from this point to the end of the book?

193. What person becomes the central figure?

194. Does she become the real heroine?

XXXII

195. In what way is this chapter a relief after the stirring events just depicted?

196. Who are present during the distribution of the spoils?

197. Is there any new revelation of character in this chapter?

198. Which characters show their sterling qualities here?

199. How much of this chapter is serious?

200. What is the nature of our feelings for Isaac?

XXXIII

201. Why has the author kept the Prior in the story so long?

202. Why has the Prior been captured and held for ransom?

203. What are the effective elements in this chapter?

204. What national types of character are here portrayed? What professional type?

205. In what skilful manner does Scott show that the Black Knight and Locksley recognized each other's sterling worth?

206. Upon what does the chief interest of this chapter depend?

XXXIV

207. Is Scott's portrayal of Prince John true to history?

208. What is the general purpose of this chapter?

209. What effect upon Prince John does the news from Torquilstone produce?

210. Why does John suspect treachery on the part of De Bracy?

211. What is the nature of Waldemar's enterprise?

212. What was John's wish with respect to this enterprise?

XXXV

213. What advantages are afforded by the change of scene?

214. Why does the author give so much information regarding the Templars throughout the book? Is it essential to the story?

215. What purpose has Scott in his portrayal of the Grand Master?

216. Contrast the Grand Master and Prior Aymer.

217. What is the purpose of the scene in the temple garden?

218. What significance is to be attached to the evident conflict between the Grand Master and a large part of the order in England?

219. Why does the Grand Master believe Rebecca a sorceress?

220. What sort of expectancy is created at the close of this chapter?

XXXVI

221. Is there need of this close characterization of the various Templars? Why is it given?

222. Point out the contrast in character presented in this chapter?

223. What is the nature of Malvoisin's anxiety?

224. What is there dramatic in this situation?

225. By what means is our attention drawn continually to Rebecca?

226. How is the interest of the reader intensified at the close of this chapter?

XXXVII

227. In what way is the outcome of the trial foretold?

228. Do we learn anything new about Bois-Guilbert in this chapter?

229. What is the attitude of the Grand Master toward him? Explain the reason for it.

230. Why does the Grand Master accept false evidence against Rebecca?

231. Who has procured the false witnesses?

232. For what reason do they wish to convict Rebecca?

233. Do you think that Scott carries the suspense too far before showing a means of possible escape? Mention other instances of the kind in the story.

XXXVIII

234. Give an estimate of the character of Beaumanoir.

235. By what means does Scott increase our respect for Rebecca?

236. What was Bois-Guilbert's intention in having Rebecca demand a champion?

237. Why does Rebecca wish to announce her innocence to Ivanhoe?

238. Is our respect for Isaac increased by the scene toward the close of this chapter?

239. What purpose has Scott in introducing Higg's soliloquy?

XXXIX

240. What is the purpose of this chapter?

241. What unnaturalness in style?

242. In what does its excellence consist?

243. What is the nature of the conflict in the breast of Bois-Guilbert?

244. What has he planned to do? How have his plans been thwarted?

245. What does the Templar's state of mind suggest with respect to the outcome?

246. What part does Malvoisin play in the action here? Why does he play it?

XL

247. How much time has elapsed since the fall of Torquilstone?

248. What is the purpose of this chapter?

249. By what means does Scott bring so many of his leading characters together again?

250. What new phases of their characters are shown?

251. Which character comes into greater prominence?

252. By what means is the attack on the Black Knight foretold?

253. In what way does the chapter foretell Richard's speedy return to his throne?

254. Would it be consistent with the Friar's character to accept the position offered by Richard?

XLI

255. Why does Scott continue this scene?

256. What in the character of Richard especially appealed to Scott?

257. Is the author narrating or presenting a picture in this chapter?

258. Why does Richard's request for refreshment embarrass the outlaw?

259. Why does Richard go to Coningsburgh?

XLII

260. Does this chapter add to the story?

261. What is the effect upon Cedric of Richard's revelation of himself?

262. What extravagance in the chapter?

263. By what means is an intense interest brought into the story?

XLIII

264. What things are introduced for the sake of effect?

265. What is the purpose of the by-play among minor characters?

266. At what point is the suspense greatest?

267. What is Scott's purpose in bringing Ivanhoe upon the scene to combat in his exhausted condition?

268. Is the Templar's end consistent with his life? Could you imagine a more appropriate end?

269. Does this chapter end the plot of the story?

XLIV

270. What is left for this chapter to do?

271. What characters have already been fully disposed of?

272. What are the dramatic incidents in this chapter? the picturesque incidents?

273. Which retains more of our sympathy, Rowena or Rebecca? Why?

274. What would you wish different in the conclusion? Why?

275. Why could the author not have Ivanhoe marry Rebecca instead of Rowena?

276. Would we be glad to know more about Richard?

232. Topics for Paragraphs in Oral or Written Composition.— In preparation for short compositions on the following topics, pupils should study the various parts of the novel carefully with the view of reproducing as much as possible of the life and spirit of the narrative and the vividness and picturesqueness of the descriptions.

I

1. The Setting of the Story.
2. Relations between Normans and Saxons.
3. Gurth the Swineherd.
4. Wamba the Jester.
5. Their Conversation.

II

6. The Cavalcade.
7. The Churchman and His Companion.
8. The Wager.
9. The Meeting with Wamba.
10. The Palmer.

III

11. Cedric's Mansion.
12. Cedric's Dress.
13. Cedric's Disposition and Manners.
14. The Arrival of the Normans.

IV

15. The Reception of the Guests.
16. Arrival of Gurth and Wamba.
17. The Entrance of Rowena.
18. The Conversation at the Table.
19. The Announcement of Isaac.

V

20. The Jew's Reception.
21. The English in Palestine.
22. The Challenge.
23. The Breaking Up of the Party.

VI

24. The Apartment of Rowena.
25. Rowena's Interview with the Palmer.
26. The Sleeping Apartment of the Palmer.
27. The Interview with Isaac.
28. The Departure of Ivanhoe and Isaac of York from Rotherwood.
29. Isaac's Gratitude.

VII

30. Conditions in England.
31. The Lists.
32. Entrance of Isaac and Rebecca.
33. Prince John's Entrance.
34. The Controversy over Isaac.
35. The Yeoman.

VIII

36. The Rules of the Tournament.
37. The Victory of the Challengers.
38. The Entrance and Challenge of the Disinherited Knight.
39. The Combat with the Templar.

IX

40. The Awarding of the Prize.
41. The Selection of the Queen of Love and Beauty.
42. The Growing Interest of Rebecca.
43. The Invitation to the Banquet.

X

44. The Ransom of the Four Steeds.
45. Gurth's Transaction with Isaac.
46. Rebecca's Kindness.

XI

47. The Capture of Gurth.
48. Gurth's Dash for Liberty.
49. Contest between Gurth and the Miller.
50. The Leader of the Outlaws.

XII

51. The Opposing Parties.
52. Rules of the Combat.
53. The Combat.
54. The Black Sluggard.
55. The Effect of the Discovery of the Victor's Identity.

XIII

56. Misgivings among John's Followers.
57. The Contestants in Archery.
58. Locksley's Conduct.
59. The Breaking Up of the Tournament.

XIV

60. The Castle of Ashby.
61. The Assembling of the Guests.
62. The Treatment of the Saxons.
63. Cedric's Toast.

XV

64. The Schemes of Waldemar.
65. De Bracy's Disguise.
66. De Bracy's Plan.
67. Waldemar's Soliloquy.

XVI

68. The Journey of the Black Knight after Leaving Ashby.
69. The Ruined Chapel.
70. The Black Knight's Reception.
71. The Repast.

XVII

72. Harp and Ballad.
73. The Interruption.

XVIII

74. The Disappearance of Ivanhoe.
75. The Capture of Gurth.
76. The Departure for Rotherwood.
77. The Conversation between Gurth and Wamba on the Journey.

XIX

78. Isaac's Party.
79. Rebecca's Plea.
80. The Capture of the Party.
81. The Escape of Gurth and Wamba.
82. The Meeting with Locksley.

XX

83. The Trysting Tree.
84. Locksley's Plans.
85. The Transformation of the Hermit.

XXI

86. The Plans of the Captors.
87. Cedric's Indignation.
88. The Disposal of the Captives.
89. The Apartment in which Cedric and Athelstane were Confined.

XXII

90. The Reflections of Isaac.
91. Front-de-Bœuf and the Saracen Slaves.
92. Isaac's Defiance.

XXIII

93. Rowena's Apartment.
94. The Plans of the Conspirators.
95. De Bracy's Dress.
96. His Suit to Rowena.

XXIV

97. The Turret Room.
98. The Story of Urfried.
99. The Templar's Visit to Rebecca.
100. The Templar's Account of Himself.

XXV

101. The Challenge.
102. The Ignorance of the Knight.
103. The Answer to the Challenge.
104. Wamba as Priest.

XXVI

105. Wamba's Successful Entrance.
106. The Exchange of Garments.
107. The Meeting between Cedric and Rebecca.

XXVII

108. Cedric's Interview with Ulrica.
109. Cedric's Departure.
110. The Arraignment of the Prisoners.
111. The Arrival of Ambrose.

XXVIII

112. The Explanation of Ivanhoe's Presence in the Company of Isaac.
113. Rebecca's Care of Him.
114. The Journey toward York.
115. De Bracy's Discovery.

XXIX

116. Ivanhoe's Anxiety.
117. Rebecca's Preparations for Viewing the Struggle from the Window.
118. The Preparations for the Attack.
119. The Attack on the Postern.
120. The Wounding of Front-de-Bœuf.

XXX

121. The Desperate Condition of the Defenders of Torquilstone.
122. The Meditations of Front-de-Bœuf.
123. Ulrica at His Bedside.

XXXI

124. The Selection of Leaders.
125. The Renewal of the Attack.
126. The Black Knight and De Bracy.
127. The Burning of the Castle.
128. The Rescue of the Captives.
129. The End of Ulrica.

XXXII

130. The Scene Under the Trysting Tree.
131. Wamba's Magnanimity.
132. The Black Knight's Share of the Spoils.
133. The Appearance of the Friar and Isaac.
134. The Two Buffets.

XXXIII

135. The Prior's Indignation.
136. The Ransom of the Prior and Isaac.
137. The Reduction of Isaac's Ransom.

XXXIV

138. Prince John's Conversation with Fitzurse.
139. The Arrival of De Bracy.
140. John's Suspicion of De Bracy.
141. Waldemar's Undertaking.

XXXV

142. Isaac's Journey.
143. Isaac and Ben Israel.
144. Lucas Beaumanoir.
145. Isaac's Interview with the Grand Master.

XXXVI

146. Albert Malvoisin.
147. Malvoisin's Interview with the Grand Master.
148. The Plan of Malvoisin and Mont-Fitchet.

XXXVII

149. The Tribunal.
150. The Grand Master's Address.
151. The Witnesses.
152. The Conduct of Bois-Guilbert during the Trial.
153. Rebecca's Challenge.

XXXVIII

154. The Choosing of a Companion for the Templars.
155. Rebecca's Messenger.
156. The Reception of Higg by Isaac and Ben Israel.

XXXIX

157. The Evening Interview between Rebecca and the Templar.
158. Rebecca's Love of her People.
159. Bois-Guilbert's Project.
160. Malvoisin's Check.

XL

161. The Journey of the Black Knight and Wamba.
162. Ivanhoe's Forebodings.
163. The Attack on the Black Knight.
164. The Assistance of the Foresters.

XLI

165. The Arrival of Ivanhoe.
166. The Forest Repast.
167. The Winding of the Horn.
168. Coningsburgh Castle.

XLII

169. Richard and Cedric.
170. The Ceremonies.
171. The Reappearance of Athelstane.
172. The Disappearance of Ivanhoe and Richard.

XLIII

173. The Procession of Templars.
174. The Lists.
175. The Arrival of Ivanhoe and the Combat.

XLIV

176. The Arrival of Richard.
177. The Departure of the Templars.
178. The Departure of Rebecca and Isaac.
179. Rebecca's Visit to Rowena.

233. Suggestions for Longer Themes.— The suggestions given below are for kinds of compositions that have been found most useful in connection with the study of Ivanhoe.

NARRATION

Theme: How I Saved the King's Life.

The story is to be told by Wamba to Lady Rowena. Gather the materials by a careful study of Scott's narrative. Be careful to select details that will make the story picturesque and thrilling. Make the style consistent with the times and with Wamba's character as jester. Keep in mind all the time the person to whom Wamba is speaking, and add interest by means of interruptions on the part of Rowena.

Treat the following suggestions in a similar manner: —

1. Gurth tells Wamba how he came to be with Ivanhoe.
2. John explains to Richard how he came to form the Conspiracy.
3. Rebecca writes to a friend an account of the tournament at Ashby.
4. Friar Tuck relates to the Miller his experiences with the King.
5. Gurth describes to Wamba the siege of Torquilstone.

DESCRIPTION

Theme: The Scene Under the Trysting-Tree.

Selecting some particular moment during the distribution of the spoils, picture to yourself the whole scene and attempt

to describe it. Remember who were present, how they were dressed, how they were grouped, what the nature of the spoils was, what were the background and the foreground of the scene. Look for details of dress and general appearance of persons in previous chapters of the book.

In the same manner describe:—

1. The repast with the foresters.
2. The scene in the forest when Rebecca is pleading with Rowena.
3. The scene of Richard's rescue by the foresters.
4. The lists at Ashby during the general melee.
5. The lists at Templestowe just as Ivanhoe arrives.
6. Rebecca presenting the casket to Rowena.

CHARACTER SKETCH

Subject: Cedric.

Do not give simply a catalogue of Cedric's good and bad qualities. Take Cedric in some trying situation, which will afford a setting and a starting point. Make him speak and act, always keeping in mind that your purpose is to unfold his character. In connection with the traits of character shown, indicate what he might display under different circumstances. In this way, point out the chief characteristics in the order suggested by circumstances.

In the same manner deal with other characters.

A TALE OF TWO CITIES

234. Questions for Study.— One of the most striking things in *A Tale of Two Cities* is the portentous significance of minor details. Many of the questions given here are for the purpose of calling attention to that element. The questions may be used profitably in connection with the development of compositions on topics given elsewhere, as well as separately.

BOOK I

I

1. How was it the best of times? the worst of times?
2. Who were the kings and queens referred to?
3. What were the general differences between the conditions in England and those in France?
4. Of what value is this introductory chapter to the story?
5. Does it suggest the nature of the story in any way?

II

6. What is the purpose in referring to Mr. Lorry at first as the passenger?
7. Why were the passengers, coachman, and guard suspicious of one another?
8. What was the effect of the arrival of the messenger?
9. What are the humorous touches in the chapter?
10. What is there in the chapter that arouses our interest in subsequent events?

III

11. Of what value is this chapter to the story?
12. Why is Jerry especially exercised about the mysterious message?
13. For what purpose are the bits of mysterious conversation introduced?
14. How many and what kind of persons are we led to look forward to?

IV

15. In what way do the questions asked of the drawer by Mr. Lorry promote interest in the story?
16. Why does Mr. Lorry say "fifteen years since *we*"? What other person is referred to?

17. What elements are introduced into this chapter that are not essential to the story?

18. What arouses our interest in what is to follow?

V

19. What is the significance of the wine cask incident?

20. What is the meaning of Mme. Defarge's silent communications with her husband?

21. What is the significance of the conversation between M. Defarge and the three Jacques?

22. What caused the change in M. Defarge when he went out with Mr. Lorry and Miss Manette?

VI

23. Can you see any special purpose in this careful explanation of Dr. Manette's condition?

24. What things are suggested here that we shall expect to have explained?

25. What hopeful signs are shown by the shoemaker?

26. Of whom does Lucie remind Dr. Manette?

27. In what ways does she remind him of the other?

28. What sort of expectations with regard to Dr. Manette have we at the close of the chapter?

BOOK II

I

29. What kind of people were the Tellsons?

30. Is this description meant to be humorous?

31. In what way does this description help to explain Mr. Lorry's character?

32. What typical Dickens characters are introduced?

33. For what purpose are Jerry's domestic affairs described? Can they have any bearing on the general plot of the story?

34. What in this chapter is left to be explained later? With what effect?

II

35. In what way do events thus far seem to be disconnected?

36. Why are they so?

37. Why does Jerry dislike the Old Bailey?

38. What further suggestion of Jerry's mysterious occupation is given here?

39. How does Mr. Lorry come to be interested in the prisoner?

40. What is Dickens's opinion of the populace?

III

41. By what means does the author interest us in the prisoner?

42. By what means does he reveal the true character of Barsad?

43. What part of this chapter seems to have closest relation with the plot of the story?

44. What does the author tell us indirectly about Dr. Manette and his daughter?

45. Do you find anything that suggests that Carton is interested in Miss Manette?

46. What element of the plot is foreshadowed here?

IV

47. What is the general purpose of this chapter?

48. What are Mr. Stryver's leading traits of character?

49. Why did Dr. Manette look so intently and distrustfully at Darnay? What is foreshadowed here?

50. What are our first impressions of Carton?

51. What is the nature of Carton's interest in Darnay?

52. What are Darnay's feelings toward Carton? Why are they what they are?

V

53. What does the attention paid by the author to Carton indicate with respect to his importance in the story?

54. How is the exposition of Carton's character in this chapter more sympathetic than before?

55. Which of the two men, Carton or Darnay, has the greater ability? Reason for your opinion.

56. Why does Stryver admire Lucie? Why does Carton admire her?

57. For which of these two men have we more respect? Why?

VI

58. Does Mr. Lorry appear to be a frequent visitor at Dr. Manette's?

59. What hints in this chapter about a possible relapse on the part of Dr. Manette?

60. What are Miss Pross's good qualities? her eccentricities?

61. Who are the hundreds of people referred to by Miss Pross?

62. What pleasure does Carton derive from coming to the Manette home?

63. What suggestions of coming trouble in this chapter?

VII

64. In what ways is Monseigneur an individual?

65. In what ways does he represent a class?

66. Does this seem to be an introduction by the author of irrelevant material?

67. What is the author's purpose in this exposition of the life of the aristocracy?

68. With what previous chapters does it form a contrast?

69. Why do you think the personal appearance of the man with the handsome face was dwelt upon?

70. By what means does the author bring about a natural conflict between these two classes?

71. Is this the beginning of a second plot?

VIII

72. What correspondence between external nature and humanity at the opening of this chapter?

73. What significance in the crimson sunlight upon the Marquis and his remark, "It will die out directly"?

74. What is the significance of the incident at the village fountain?

75. Who was the man riding under the carriage? How did he come there?

76. What is the author's purpose in introducing the woman with the petition?

77. Which is more affecting, the presentation of the misery of an individual or that of the people as a whole? Substantiate your opinion.

IX

78. What significance has the Gorgon's head?

79. Compare this supper with the breakfast of Monseigneur in the town.

80. What does the Marquis think he sees outside the window?

81. What significance is to be attached to it?

82. What is a *lettre de cachet?*

83. For what purpose had the Marquis called upon Monseigneur on the preceding morning?

84. What significance in the following remarks: "I will die perpetuating the system under which I have lived." "There is a curse on it and on all this land."

85. Why does the Marquis speak of the Doctor and his daughter?

86. Who is this Jaques? How does he come to have this name?

X

87. Does Darnay know anything about the cause of Dr. Manette's imprisonment?

88. Why does he hesitate to ask for Lucie?

89. What is the cause of Dr. Manette's hesitation?

90. Why does he not wish to know Darnay's real name?

91. Explain the low hammering sound in the Doctor's room.

XI

92. What is the meaning of the title of this chapter? A companion picture to what?

93. In what does the interest of this chapter consist?

94. Does it promote the plot?

95. Of what value is it to the story?

XII

96. Why does Stryver believe in the success of his suit?

97. Does the chapter further unfold the character of Stryver?

98. What is its chief purpose?

99. What is the nature of the humor in this and the preceding chapter?

XIII

100. Explain the significance of the titles to this chapter and the preceding one.

101. What was the change Lucie observed in Carton's face?

102. Why does Carton so thoroughly despair of himself?

103. Why does not Carton try to lead a better life?

104. Do you think he could if he would? Reasons for answer.

105. How does this scene affect our feelings toward Carton?

106. What prophetic utterance does Carton make?

XIV

107. What is the purpose of this comic interlude?

108. Does this chapter at present seem to have any connection with the plot?

109. In what way does the author connect it with the story later?

110. What is there in the chapter that arouses curiosity?

XV

111. Why is interest suspended in St. Antoine?

112. Is Jaques the real name of the mender of roads?

113. Why has Defarge brought him to Paris?

114. Why does the author tell this story to the reader who has guessed it all before?

115. Who are to be registered? how?

116. Why is Jaques Five taken to Versailles?

XVI

117. Who was the speck in the blue cap that toiled toward the chateau of the Marquis?

118. Why does Madame call Defarge faint of heart?

119. Which is the stronger personality? In what ways?

120. Which appeals more to our sympathy? Why?

121. By what kind of spirit is Mme. Defarge actuated in her work?

122. Why did Madame put the rose in her hair?

123. Which is more shrewd, Madame Defarge or the spy?

124. Why was Defarge troubled at the news of Lucie's intended marriage?

XVII

125. What foreshadowing of coming trouble in this chapter?

126. What is the nature of the Doctor's regard for Darnay?

127. What is it that turns Dr. Manette's mind to his former troubles?

128. Why does Lucie fear that something may happen to her father?

129. What is the significance of her fear?

XVIII

130. Why is Mr. Lorry, the man of business, so attached to Lucie?

130. Why is Mr. Lorry so attached to Lucie?

131. What is the purpose of the author in having Dr. Manette lose his mind again?

132. What caused the relapse?

133. Is his condition as bad as it was when we first saw him?

XIX

134. Why does the author dwell upon the condition of Dr. Manette?

135. Does Dr. Manette remember what he did during the nine days?

136. Does he understand of whom Mr. Lorry speaks? Explain why you think as you do.

137. Why is the relapse to be kept from Lucie?

138. Why is this conversation between the two men made impersonal?

XX

139. Why does Carton wish that he and Darnay may be friends?

140. What is Darnay's feeling toward Carton? Why does he feel thus?

141. Why does Carton disparage himself?

142. What is there in Carton's character that appeals to our sympathy?

143. What does Lucie find in Carton that Darnay fails to see?

XXI

144. What is the significance of the echoing footsteps?

145. In what way does the tone of this chapter and the preceding point to misfortune?

146. Can you see any reason for the mention of Tellson's business in Paris?

147. What is the cause of Mr. Lorry's uneasiness? the significance of it?

148. What purpose has the author in shifting the scene to St. Antoine, at the same time mentioning the footsteps?

149. By what means is this narrative made vivid?

150. How is curiosity aroused about One Hundred and Five, North Tower?

XXII

151. What characteristics of leadership does Madame Defarge possess?

152. What is the chief difference between Mme. Defarge and the Vengeance?

153. What is the author's purpose in depicting this scene?

154. What is the attitude of the author toward St. Antoine —sympathetic or otherwise?

XXIII

155. What similarity is there between the condition of the fields and that of the people?

156. What is the significance of the appearance or strange faces of low caste in the town?

157. In what way is the mender of roads changed? What has wrought the change?

158. By what means is the significance of the conflagration intensified?

159. What indication of impending trouble for Gabelle? Why?

XXIV

160. Of what value to the story is the introductory matter about Tellson's?

161. Why does Darnay object to Mr. Lorry's going?

162. Why does Darnay wish he were going to Paris? Can you foresee why?

163. What finely dramatic situation is presented in this chapter?

164. What contrasts are drawn between characters in this chapter?

165. Would we respect Darnay if he had refused to go to the rescue of Gabelle?

BOOK III

I

166. By what means does Dickens show the changed condition of France?

167. Why did Gabelle's letter assist Darnay?

168. By what spirit are the citizens inspired?

169. Why did Darnay count the steps leading to his cell?

170. What is Defarge's feeling toward Darnay?

171. By what means does Dickens portray the horrors of the prison?

172. What is the purpose of the fragmentary vision with which this chapter closes?

II

173. What purpose can you see in these opening facts about Monseigneur?

174. Why is this horrible picture introduced?

175. What remark of Mr. Lorry's is a foreshadowing of the coming of Lucie and Dr. Manette?

176. What is suggested by Mr. Lorry's leading Dr. Manette to the window to look out upon the scene in the courtyard?

III

177. Why does Dickens continually emphasize Mr. Lorry's sense of business duty?

178. Why had Jerry come to France? What need had the author for him here?

179. What is Defarge's evident feeling toward Dr. Manette? How has it changed? Explain the cause of the change.

180. Why does Defarge desire to see Lucie? What is Mme. Defarge's purpose?

181. By what means are Madame's evil intentions toward Lucie indicated?

182. To what does this chapter point forward?

IV

183. Why does Dickens portray this scene of horror in the prison?

184. Why do not these wild prison scenes affect the mind of Dr. Manette?

185. In what various ways is Dr. Manette's prison life of value to him now?

186. What was the power that kept Darnay from being brought to trial? Can you see any reason for the delay?

V

187. Why would it be unsafe for Lucie to make a sign toward the prison?

188. Can you suggest an explanation of Darnay's being able to gain access to the window at three, and not at other times?

189. What other business has the wood sawyer?

190. Who is the sawyer?

191. How do you account for his being in Paris?

192. What is the effect produced upon the feelings of the reader by the Carmagnole scene?

193. What is the significance of Mme. Defarge's passing just at this moment?

VI

194. Why does Dickens stop to dwell upon the scene after Darnay has been summoned?

195. By what means is doubt with respect to the outcome aroused?

196. Why do Defarge and his wife avoid looking at Darnay? The significance of this?

197. What kind of things appeal to the jury?

198. How much influence do the spectators exercise over the jury?

199. Can the Defarges have foreseen such a result?

200. Why have they not taken precaution against it?

VII

201. In what way does the opening of this chapter foretell further trouble?

202. Have Jerry and Miss Pross assisted thus far in the promotion of the plot? What is their chief service in the story?

203. Why would it be dangerous for Charles to attempt to leave Paris yet?

204. Is there any indication of the identity of the third accuser of Darnay?

VIII

205. What purpose in having Miss Pross and Jerry come upon Solomon?

206. Why has Carton come to Paris?

207. Why is Solomon so willing to go to the bank with Carton?

208. The purpose of showing Jerry's shadow?

209. Of what value is Jerry's knowledge?

210. Why does Carton pour out the brandy instead of drinking it?

211. Why does the author end the chapter in mystery?

IX

212. What is the advantage to the story of this scene between Mr. Lorry and Jerry?

213. Has Jerry already determined to reform? Has he repented of his treatment of Mrs. Cruncher?

214. Why does Carton not want Lucie to know of his interview with Darnay?

215. What is the purpose of the long conversation between Mr. Lorry and Carton?

216. Point out the dramatic touches in the court scene.

217. What difference between this trial and the preceding?

X

218. Explain why the author has previously told us no more about Dr. Manette's imprisonment?

219. Why is the action of the two brothers in striking the servant who opened the door, dwelt upon?

220. How does this paper affect our feeling toward Mme. Defarge?

221. Does the author mean us to understand this story of Dr. Manette's as only one of many?

222. What is the natural effect of the reading of this story upon those present?

223. How much more effective is this paper, read in court, than it would have been if simply presented to the reader?

XI

224. What does Darnay mean by saying, "A happier end was not in nature to so unhappy a beginning?"

225. Does the author lead us to believe that there is no hope at all for Darnay? If so, why?

226. How are our feelings toward Carton changed by his conduct since he came to Paris?

227. Why is Carton anxious that Dr. Manette put forth every effort to save Darnay?

228. What hopes has he of the Doctor's success?
229. What is the nature of Carton's love for Lucie?

XII

230. Why does Carton go to St. Antoine?
231. Why is Mme. Defarge so concerned about Carton's looking like Evrémonde?
232. Why does Mme. Defarge wish to pursue the family of Evrémonde further?
233. What evidence has she against the Doctor and Lucie? against little Lucie?
234. What force is added to the story here by Dr. Manette's relapse?

XIII

235. Why does Darnay fail to remember Carton in his farewells?
236. Why has Barsad kept out of Darnay's sight?
237. How has Sydney Carton changed since Darnay saw him? What has wrought the change?
238. What is the nature of the mastery that Carton exerts over Darnay?
239. For whom is Carton dictating these lines to Darnay?
240. For what purpose is the little seamstress introduced here?
241. Why does the author tell about the departure of the Manettes for England before going on with the story of Carton?

XIV

242. What are the weaknesses of Defarge to which Madame refers?
243. What is the service of Jacques Three to the story?
244. In what do his bloody desires differ from those of Mme. Defarge?

245. Why did not Miss Pross and Jerry leave Paris with the rest of the party?

246. Why does the author dispose of Mme. Defarge without allowing her to witness the scene at the guillotine?

247. Why does he dispose only of her?

248. Can you see any purpose in Miss Pross's being made deaf?

XV

249. Explain the title of this chapter.

250. Why is the Vengeance so anxious about the absence of Madame?

251. What is the effect of the scene between Carton and the little seamstress?

252. Why do the knitting women play so important a part?

253. Explain the tranquillity of Carton. Its effect upon our feelings for him.

254. Does the story stop at the proper place? Reason for answer?

255. What makes the concluding remarks about the other characters so effective?

235. Topics for Short Compositions Oral and Written.— In writing upon the following topics, the pupil should be careful to restrict the scope of the essay, so that the result will be a well developed paragraph on a limited subject.

BOOK I

I

1. The Period.
2. The Rulers of France and England.
3. The Condition of Affairs in France.
4. The Condition of Affairs in England.

II

5. The Dover Mail.
6. The Three Passengers.
7. The Climb up Shooter's Hill.
8. The Messenger.

III

9. The Mystery of Man to Man.
10. Jerry's Ride Back to London.
11. Mr. Lorry's Troubled Sleep.

IV

12. Mr. Lorry's Arrival and Reception at the Royal George.
13. Mr. Lorry in the Coffee Room.
14. Miss Manette.
15. The Conversation between Mr. Lorry and Miss Manette.

V

16. The Broken Wine Cask.
17. The Wine-shop Keeper.
18. Madame Defarge.
19. The Three Jacques.
20. Dr. Manette's Garret.

VI

21. The Shoe-maker.
22. The Conversation between Dr. Manette and the Visitors.
23. Father and Daughter in the Garret of St. Antoine.

BOOK II

I

24. Tellson's Bank.
25. Jerry Cruncher and Son.
26. Jerry's Domestic Affairs.

II

27. Jerry's Views of the Old Bailey.
28. The Court Room.
29. The Prisoner.
30. Father and Daughter at the Trial.

III

31. The Speech of the Attorney General.
32. The Testimony of Barsad and Cly.
33. The Evidence against the Witness.
34. The Unexpected Turn of Affairs.

IV

35. The Transformation of Dr. Manette.
36. Mr. Stryver.
37. Carton and Darnay at the Tavern.

V

38. Contrast between Stryver and Carton.
39. The Conversation between Attorney and Clerk.
40. The Jackal.

VI

41. Soho Square.
42. The Manette Home.

43. Character of Miss Pross.
44. Solomon Pross.
45. Hundreds of People.
46. Darnay's Story of the Tower.
47. Carton's Visit.

VII

48. Monseigneur's Breakfast.
49. Monseigneur's Views of Life.
50. The Farmer-General.
51. Monseigneur's Society.
52. The Man with the Handsome Face.
53. Gaspard's Child.

VIII

54. Monsieur the Marquis.
55. The Incident at the Fountain.
56. The Petition.

IX

57. The Marquis at Home.
58. The Supper of the Marquis.
59. Uncle and Nephew.
60. Night at the Chateau and in the Village.
61. The Morning Gathering at the Fountain.

X

62. Darnay's Life in England.
63. The Interview with Dr. Manette.
64. The Two Promises.

XI

65. Stryver's Conceit.
66. Stryver's Disclosure to Carton.

XII

67. Stryver's Visit to Tellson's.
68. Mr. Lorry's Visit to Stryver.

XIII

69. Carton's Love for Lucie.
70. His Despair of Himself.

XIV

71. The Funeral Procession.
72. Mr. Cruncher's Fishing Trip.
73. Young Jerry's Nocturnal Experience Shadowing his Father.
74. The Resurrection Man.

XV

75. The Morning at the Wineshop.
76. The Mender of Roads and his Story.
77. The Register.
78. The Mender of Roads at Versailles.

XVI

79. The Conversation between Madame Defarge and her Husband.
80. The New-comer.
81. The Conversation between Defarge and the Newly Appointed Spy.
82. The Element of Foreshadowing in the Chapter.

XVII

83. Lucie and her Father under the Plane Tree.
84. Lucie's Anxiety about her Father.

XVIII

85. Miss Pross and Mr. Lorry.
86. The Wedding.
87. Dr. Manette's Relapse.

XIX

88. The Tenth Morning.
89. Dr Manette's Opinion.
90. The Destruction of the Shoe-maker's Bench.

XX

91. Carton's Interview with Darnay.
92. Darnay's Attitude toward Carton.
93. Lucie's Plea.

XXI

94. The Wonderful Corner for Echoes.
95. Mr. Lorry's Visit.
96. The Tumult in St. Antoine.
97. The Attack on the Bastile.
98. One Hundred and Five, North Tower.

XXII

99. The Spirit of St. Antoine.
100. The News from the Other World.
101. The Capture of Old Foulon.
102. Night in St. Antoine.

XXIII

103. The Change in the Villages and Surrounding Rural Districts.

104. The Mender of Roads and the Dusty Traveler.
105. The Burning of the Chateau.
106. Monsieur Gabelle.

XXIV

107. Tellson's Bank and the Nobility.
108. Interview between Darnay and Mr. Lorry.
109. The Letter from the Marquis St. Evrémonde.
110. Darnay's Decision.

BOOK III

I

111. The Journey toward Paris.
112. The Citizens of France.
113. The Examination at the Barrier.
114. The Prisoners in La Force.

II

115. Mr. Lorry at Tellson's, Paris.
116. The Arrival of Lucie and Dr. Manette.
117. The Grindstone.

III

118. Lucie's Lodgings.
119. The Message from Darnay.
120. Lucie's Visitors.

IV

121. The Prison Physician.
122. The Spread of the Revolution.
123. La Guillotine.

V

124. Lucie and the Wood Sawyer.
125. The Carmagnole.
126. The Shadow of Mme. Defarge.

VI

127. The Examination of Darnay.
128. The Testimony of Gabelle and Dr. Manette.
129. The Discharge.
130. The Progress Home.

VII

131. The Darnay Household.
132. The Knock at the Door.
133. The Second Arrest of Darnay.

VIII

134. The Meeting between Miss Pross and Solomon.
135. Jerry's Attitude toward Solomon.
136. Sydney's Hand at Cards.
137. The Interview at Tellson's.

IX

138. The "Agricultooral" Character.
139. Carton's Plan.
140. Carton at the Chemist's.
141. Second Arraignment of Darnay.
142. The Three Accusers.

X

143. Circumstances of the Writing of the Paper.
144. The Two Gentlemen in a Carriage.

145. The Two Patients.
146. Darnay's Identity.
147. The Condemnation.

XI

148. Husband and Wife.
149. Carton and Lucie.
150. The Forlorn Hope.

XII

151. Carton's Visit to the Wineshop.
152. The Plans of Mme. Defarge.
153. Dr. Manette's Failure.
154. Plans for the Departure.

XIII

155. The Last Night in Prison.
156. The Entrance of Carton.
157. The Exchange.
158. The Departure from the Barrier.

XIV

159. Mme. Defarge's Plan.
160. Mr. Cruncher's Reform.
161. The Struggle for Life.
162. The Departure of Miss Pross and Jerry.

XV

163. The Procession of Tumbrels.
164. The Third Tumbrel.
165. Number Twenty-three.
166. The Retrospect.
167. Carton's Place in the Darnay Household.
168. Moral Significance of this Chapter.

236. **Suggestions for Longer Themes.**— In developing compositions from the suggestions given below, follow the same method as that pursued in writing the longer themes connected with previous books.

NARRATION

1. The story which little Lucie told to her grandchildren.
2. Miss Pross recounts to Mr. Lorry her struggle with Mme. Defarge.
3. The man of business tells the man of delicacy the story of Sydney Carton.
4. The story of the flight of Miss Pross and Jerry from Paris.
5. Jerry confesses his former faults to Mrs. Cruncher and tells her what reformed him.
6. How Defarge's interest in the Republic waned after the death of Madame.
7. The Vengeance tells Jaques Three of finding Madame Defarge.

DESCRIPTION

1. The scene before the wineshop when the carriage of the Marquis runs over the child of Gaspard.
2. Dr. Manette in his room on the morning after the marriage of Lucie.
3. The scene by the wood sawyer's when Lucie and her father were passed by Mme. Defarge, the prison rising across the way.
4. The scene in the wineshop on the night that Carton visited it.
5. A domestic scene in the Cruncher household after Jerry's reformation.
6. A scene in the Darnay household.
7. A scene in St. Antoine after the discovery of Mme. Defarge's death.

EXPOSITION

1. The threefold purpose of the book: that connected with Dr. Manette as a prisoner in close confinement; that connected with the French Revolution, as a historical event; that connected with the life and death of Sydney Carton.
2. Character sketches as in *Ivanhoe*.
3. The moral lessons of the story.

NOTE.—The chapter numbers in the preceding pages on the *Tale of Two Cities* refer to the complete edition. Incomplete school editions are published.

PART II

CHAPTER I

Review of Grammar: Sentence Analysis

237. The Function of Words. — In the chapter on grammar in the first part of this book, we saw that words are separated into classes, and that the classification is determined in accordance with the uses words serve. Words that discharge the same function belong to the same class; and a word that discharges one function in one sentence and another function in another sentence belongs in the first case to one class, and in the second case to another. The specific function a word performs, then, in any particular sentence, and not its usual office or its form, determines its classification.

Exercise

238. Explain the function discharged by the italicized expressions in the following sentences: —

1. *Well begun* is *half done.*
2. The boat is *adrift* — is *wrecked.*
3. *To err* is human; *to forgive,* divine.
4. *The good* alone are great.
5. When they found him he was *stone* dead.
6. They had just returned from *sailing.*
7. *Out of sight* is *out of mind.*

8. *As* a lyric poet Burns has had few equals.

9. *Even* those whom he had lashed with his stinging satire came *to pay* him homage.

10. Such *as* he had he gave freely.

11. In spite of *what he suffered*, he maintained a tranquil spirit.

12. When does your brother return from *abroad?*

13. He spoke so *low* that I could not hear distinctly.

14. Would that this blow might be the *be-all* and the end-all *here.*

Questions.

1. What various kinds of expressions perform the function of nouns in the above sentences?

2. *Adrift* may perform the function of what two parts of speech?

3. What different functions are performed by *as?*

4. What unusual functions are performed by nouns in the above? by adjectives? by adverbs?

239. Noun Equivalents. — A careful study of the preceding exercise makes it evident to us not only that words are used to perform functions not ordinarily theirs, but also that certain kinds of substitutions are common. Among these are certain words or expressions that are the equivalents of nouns. We are already familiar with two of them, the pronoun and the substantive clause.

EXERCISE A

240. Find noun equivalents in the following sentences and explain the nature of each: —

1. It had been strange, even in a dream,
   To have seen those dead men rise.
2. What's done is done.

3. To meet, to know, to love, and then to part,
Is the sad tale of many a human heart.
4. Stand not upon the order of your going,
But go at once.
5. I will send in breeze of mountains
Greetings from afar.
6. To do worse to you were fell cruelty.
7. Now is the accepted time, now is the day of salvation.
8. Parting is such sweet sorrow.
9. If to do were as easy as to know what were good to do, chapels had been churches.
10. Besides, the lottery of my destiny
Bars me from the right of voluntary choosing.
11. Blessed are the merciful.
12. A spirit descended from on high.
13. Who steals my purse steals trash.
14. No one knew how to open the safe.
15. He enjoyed sleeping in the open air.
16. The morning light came pouring down from above in one great ocean of radiance.
17. Early to bed and early to rise,
Makes a man healthy, wealthy, and wise.

Questions.

1. Infinitive phrases perform what functions in the above sentences? participles?
2. Suggest other words used like *afar* in sentence five.
3. Does *now* in sentence seven perform the function of a noun or a pronoun?
4. What offices of nouns may adjectives fill in the sentence?
5. When may adverbs take the place of nouns?
6. What functions of nouns may clauses perform?

Exercise B

241. Find substitutes for the italicized nouns in the following sentences: —

1. *His words* caused us to make an immediate change in our plans.

2. *Words* are easier than *deeds*.

3. They have just returned from *a visit* to friends in the country.

4. In his struggle *for success* he sacrificed his friends, his family, and his good name.

5. *Submission* in such a case is not a *confession* of weakness.

6. He refused to do it for fear of *injury* to his prospects.

7. If *ignorance* were bliss, 'twere *folly* to be *wise*.

8. The *burnt* child fears the fire.

9. Rome was not built *in a day*.

10. *Out of fashion* is *out of the world*.

11. From *far and near* came people to see the new wonder.

12. Their punishment was *to be whipped*.

13. *What he said* was a revelation to me.

14. It is *ice* cold. A *wire* cot.

15. *To leave* the city is not *to be banished*.

242. Pronouns and Pronominal Adjectives. — We have seen that certain words are sometimes nouns and sometimes adjectives, and that others now fill the office of adjective and again that of adverb; in like manner there are words, often indiscriminately called pronouns, which perform the function of adjective quite as frequently as they fill the office of pronoun. When such words stand alone in representing a noun, they are pronouns. When they modify the meanings of nouns or pronouns, they are adjectives.

Exercise A

243. Distinguish between genuine pronouns and pronominal adjectives in the sentences below. In

each case state in a complete sentence the specific reason for your decision.

1. Cherish those hearts that hate thee.

2. In thy right hand carry gentle peace to silence envious tongues.

3. Shall I not take mine ease in mine inn, but I shall have my pocket picked?

4. There are a sort of men whose visages
Do cream and mantle like a standing pond.

5. Truth may lie on both sides, on either side, or on neither.

6. He has gone to hunt with certain of his friends.

7. A certain man planted a vineyard.

8. Such harmony is in immortal souls —
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

9. The moping owl doth to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

10. Oh, for a lodge in some vast wilderness!

11. Some are scattered, some are dead.

12. You take these and give me the others.

13. To each of us comes his work.

14. The one is broken, the other lost.

15. We think our fathers fools, so wise we grow;
Our wiser sons, no doubt, will think us so.

16. Who is here so base that would be a bondman?
If any, speak; for him have I offended.

17. She had no bonnet on her head.

18. Two men went up into the Temple to pray; the one a Pharisee, the other a Publican.

19. Take heed that ye despise not one of these little ones.

20. I think myself beholden to whoever shows me my mistakes.

21. One half of me is yours, the other half yours,
And so all yours.

22. Myself and what is mine to you and yours
Is now converted.
23. Which of you hath done this?
24. What conquests brings he home?
What tributaries follow him to Rome?
25. Which flower is sweetest?
26. What time the splendor of the setting sun
Lay beautiful on Snowdon's sovereign brow.

Questions.

1. In sentence two is the adjective or the pronoun function of *thy* dominant? Compare it with *those* in the first sentence.

2. Discuss *whose* in sentence four in the same manner.

3. What is the difference between the uses of *certain* in sentences six and seven?

4. The difference in the uses of *these* in sentences twelve and nineteen?

5. What are the different classes of words that are sometimes pronouns and sometimes adjectives?

Exercise B

244. Insert the proper form of the appropriate words in the following sentences: —

1. I was surprised to find it was..... .....I had rescued so opportunely.
2. England expects every man to do.....duty!
3. Have all finished.....work?
4. The boys promised.....teacher that.....would obey.....requests.
5. Then the little Hiawatha
Learned of every bird.....language,
Learned.....names and all.....secrets.
6. To..... .....in the love of Nature holds
Communion with.....visible forms,.....speaks
A various language.

7. His friends from the city,.....he was not expecting, called at his office.

8. I heard.....from my friend,.....heard it from .....friend,.....was on the spot at the time.

9. I had not heard of.....having met with an accident.

10. Why should each of us have.....work?

11. We believed it to be.....(she, her).

12. I am proud that I am not.....

13. I did not think the offender to be.....

14. John saw a snake in the garden,..... .....thought would hurt.....unless.....killed.....; so he crushed .....with the stick.....had in.....hand.

15. .....I tell you in darkness,.....speak ye in the light.

16. It is....., be not afraid.

17. I would rather it were.....than.....

18. He said that.....coming depended on.....self.

19. He was late because.....overslept.....

20. He denied that it was..... .....did it.

21. He is one of those.....never (interfere, interferes) with matters over which..... (have, has) no control.

245. Adjective Equivalents.—The function of the adjective is often discharged by words which belong primarily to other parts of speech. Whenever a word or group of words limits, describes, or in any way renders more definite, the meaning of a noun or pronoun, it does the work of an adjective.

Exercise A

246. What words, not usually adjectives, and what expressions in the following sentences take the place of adjectives?

1. A bird in the hand is worth two in the bush.
2. The Bridegroom's doors are opened wide.
3. Then she who held her eyes upon the ground
   Flushed slightly at the slight disparagement.

4. Then the great knight, the darling of the court,
Loved of the loveliest, into the rude hall
Stept with all grace.

5. There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a willful stillness entertain,
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit.

6. The time to take a drive is in the latter part of the afternoon.

7. The down train meets the up train at Denver Junction, which is the regular passing place.

8. Give my son's wife, I pray thee, a little water to drink.

9. Some men are known by the general appearance of knowledge in their very bearing.

10. The old-time Peruvians are said to have worshiped the Sun-god.

11. Nodding their heads before her goes
The merry minstrelsy.

12. All that glisters is not gold.

13. Opportunity comes to those who can recognize her.

14. Master of human destinies am I.

15. There is bread to eat and to spare.

16. The pears are for preserving.

17. The game is over. The report will soon be out. I am not quite through. They are off.

18. They are at rest. He is about to succeed. He is of noble birth. The house is to let.

19. He took the down train. The ship gave a leeward lurch.

20. He sold the off horse. It was an off color.

Questions.

1. What takes the place of an adjective in sentence one? in two? in three? in the fourth line of sentence five? in seven? in nine? in eleven? in sixteen? in seventeen? in nineteen?

2. Words serving as adjectives in the above sentences are usually of what parts of speech?

3. What other kinds of expressions besides single words serve as adjectives?

247. Compound Verbs.—Many verbs enter into composition with prepositions, forming certain idiomatic phrases which, taken as a whole, perform the functions of simple verbs. A large number of these, however, can be analyzed in accordance with the original elements. Whenever possible, there is no good reason why this method should not be followed. But an intransitive verb compounded with a preposition becomes transitive, and it, therefore, seems proper to treat the preposition as a part of the verb.

Certain adverbs enter into composition with verbs after the manner of prepositions.

Exercise A

248. In analyzing the following sentences, distinguish between the ordinary uses of the preposition and the adverb and their uses in composition with verbs.

1. The whole company laughed at what he had to say, until the tears rolled down their cheeks.
2. At this the entire audience laughed, to the great surprise of the speaker.
3. Sleep knits up the raveled sleave of care.
4. I must speak out, for I dare not lie.
5. The fire broke out as we crossed the bar.
6. The mint at San Francisco puts out thousands of gold coins every working day.
7. Your conduct admits of no excuse.
8. Since burglars broke into his house he has had a nervous

break down, and has decided to break up housekeeping, for he feels that he cannot break in a new set of servants.

9. Railroad crossing, look out for the cars.

10. Did you ever inquire into the merits of the new system of teaching spelling?

11. His one ambition in going to college is to play on the football team.

12. Do you think the children take after their father or their mother?

13. To earn money to pay for an education, he waited at table in a boarding house.

14. No matter what he does his wife stands by him.

15. The *Deutschland* touches at Gibraltar on her voyage to Naples.

249. Complements and Adverbial Modifiers. — It is sometimes difficult to distinguish between adverbs and predicate complements. The test in such cases must be the service performed by the word, phrase, or clause in question. The usual classification of a word should not enter into the consideration. If the word, phrase, or clause defines in any way the meaning of the verb, it is adverbial. If it helps to complete the meaning of the verb, or of the sentence as a whole, it is complementary.

Exercise A

250. Analyze the following sentences, taking pains to distinguish between complements and adverbial modifiers, and, in each case, state the reason for your decision in a complete sentence.

1. That book on the table is yours.
2. That book of yours is on the table.
3. He tossed the book carelessly upon the table.

4. These papers here are mine.
5. Those papers of mine are here.
6. I dropped those papers of mine here.
7. That which we call a rose
By any other name would smell as sweet.
8. She sang the song sweetly.
9. The thought of what he had done filled us with horror.
10. The moon is down, and she goes down at twelve.
11. These deeds must not be thought
After these ways; so, it will make us mad.
12. Will all great Neptune's ocean wash the blood
Clean from my hand?
13. The sun's rim dips, the stars rush out,
At one stride comes the dark;
With far-heard whisper o'er the sea
Off shot the specter bark.
14. Happily he did not die.
15. He did not die happy.
16. His having been beaten once only made him the more determined to succeed.
17. He leadeth me beside the still waters.
18. The soft blue sky did never melt
Into his heart: he never felt
The witchery of the soft blue sky.
19. Few could know when Lucy ceased to be.
20. We wear a face of joy because
We have been glad of yore.
21. Our birth is but a sleep and a forgetting.
22. Strike — for your altars and your fires!
Strike — for the green graves of your sires!
God, and your native land!
23. None knew thee but to love thee,
Nor named thee but to praise.
24. The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.

Exercise B

251. Construct: —

1. Five sentences, each containing two noun complements.
2. Five sentences, each containing a noun and an adjective complement.
3. Five sentences, each containing a noun and a phrase complement.
4. Five sentences in which words, ordinarily adverbs, are used as complements.
5. Five sentences containing clause complements.
6. Five sentences in which infinitives are used as complements.
7. Five sentences containing participles as complements.
8. Sentences containing two complements after the following: burst, empty, find, drive, put, throw.

252. Adverb Equivalents. — The function of the adverb, that of modifying the meaning of an adjective, a verb, or another adverb, is frequently performed by various equivalents. As in the case of adjective equivalents, the most common of these are the phrase and the clause.

Exercise A

253. What words are modified by the italicized expressions? Explain how the meaning of each word is affected by the modifier.

1. Her sunny locks
   Hang *on her temples* like a golden fleece.
2. She rendered the selection *with unusual skill.*
3. They were greatly disturbed *by what they heard.*
4. Then let us say you are sad, *because you are not merry.*
5. *If he had been forgotten,* it had been a gap in our great feast.
6. *Ten miles* they drove *through a driving rain.*
7. Give *him* the book *as I bade you.*
8. It is *stone* cold, *piping* hot.

9. Cucumbers are good *for pickling.*
10. *Many a time* and oft
Have you climbed up to walls and battlements.
11. *And when once the young heart of a maiden is stolen*
The maiden herself will steal *after* it *soon.*
12. And *this way* the water comes *down at Lodore.*
13. The man that hath no music *in himself,*
Nor is not moved *with concord of sweet sounds,*
Is fit *for treasons, stratagems, and spoils.*

Questions.

1. What is the difference between the phrases in sentences two and three?

2. What kind of adverbial modifiers do we have in sentence four? sentence six? in the first part of seven? in eight? in nine? in ten?

3. What kinds of equivalents have adverbs?

4. What other parts of speech sometimes become adverbs?

Exercise B

254. Analyze the following sentences, giving special attention to adverbial equivalents: —

1. He threw the door wide open.

2. Alexander, the King of Macedon, was surnamed the Great, after his conquest of the Persian Empire.

3. Oliver Goldsmith entered a private house by mistake, thinking it to be a public inn.

4. The merchant sent all his goods by canal, there being no railway in that remote part of the country.

5. No one but Hawkeye knew that they were encamped where some Hurons were buried.

6. They should pardon my son because he has never committed such a crime before.

7. He walked with care, lest he should stumble.

8. Ever since we left the house it has not ceased raining.

9. Murder, though it have no tongue, will yet speak.

10. I agree to this, provided you sign your name.
11. How often did the dog bark?
12. What clever sons you have!
13. How kind of you to do that!
14. He was turned adrift in the eddying stream of life.
15. Our side is in.
16. The rabbit cannot run so swiftly as the hare.
17. The sword hung almost over his head.
18. He is never happy away from home.
19. The cottage stood hard by the river.
20. We had sailed half across the Atlantic by that time.

255. Independent Elements. — There are several kinds of expressions in English which have no immediate grammatical relation with other parts of the sentence. Some of these, however, are equivalent in meaning to regular modifiers.

Exercise

256. Point out the independent elements in the following sentences: —

1. Alas! what boots it with incessant care
   To ply the homely slighted shepherd's trade?
2. O my Antonio, I do know of these
   That only are reputed wise
   For saying nothing.
3. The wind having come about, Bassanio will set sail immediately.
4. Behold, there stand the caskets, noble prince.
5. There is much, nevertheless, to be said in his favor.
6. You are, to speak truth, entirely in the right in this matter.
7. Yet once more, O ye laurels, and once more,
   Ye myrtles brown, with ivy never sere,
   I come to pluck your berries harsh and crude.

8. Peace being declared between France and England in 1748, the governor had now an opportunity to sit at his ease in his grandfather's chair.

9. There was, moreover, another reason for his failure.

10. His father having died, John's mother was left free to carry out her original designs concerning him.

11. A state of ease is, generally speaking, more attainable than a state of pleasure.

12. Shame being lost, all virtue is lost.

13. He staggered on, aimless and hopeless, the great stars twinkling calmly above him.

14. To return to what we were speaking of, tell me about your plans for this summer.

General Exercise

257. By means of analysis, indicate the grammatical relations of words in the following sentences: —

1. As the tree falls, so let it lie.

2. I should be glad to lend you that money if I had as much in my pocket.

3. A jackal, while prowling about the outskirts of a town, slipped into an indigo tank; and not being able to get out he laid himself down, so that he might be taken for dead.

4. The owner of the tank, when he beheld what seemed to be a dead jackal, carried his body into the jungle and there flung it down.

5. The wild gray rabbit is not so large as the tame rabbit kept in a cage.

6. The plan you acted on has answered well.

7. Twice is he armed that hath his quarrel just.

8. A river is joined at places by tributaries that swell its waters.

9. A gentleman of wealth and position, living in London, some sixty years ago, had a country seat in Kent, some forty miles from the metropolis.

10. Tell me where is fancy bred
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.

11. In a country where maple sugar is made, the bees get their first taste of sweet from the sap as it flows from the spiles, or as it dries and is condensed on the sides of the buckets.

12. One no sooner sets out with his pack upon his back to tramp through the land, than all objects and persons by the way have a new and curious interest to him.

13. Did he win the ninth, Lancelot designed to present the queen with the completed circlet.

14. .....and lightly was her slender nose
Tip-tilted like the petal of a flower.

15. The very same persons who are the most forward to laugh at all systematic reasoning as idle and impertinent, you will the next moment hear gravely descanting on the immense importance of instilling sound principles of morality into the mind.

CHAPTER II

Oral Composition

258. Correct Usage. — In our choice of words, one of our first aims should be to comply with accepted usage among cultured people of the present time. The value of words is continually changing to serve the needs of modified conditions of life. Many words that Shakspere and Milton and even Addison used are not used to-day. Many others have varied their meanings or relations with other words to such a degree that these writers are no longer safe models for the study of diction. Many words, however, the meanings and idioms of which have not altered for generations, are continually misused in ordinary conversation. This latter class of words should claim our careful attention.

Exercise A

259. In the sentences given below, the italicized words are used correctly. Study them carefully, and, consulting a dictionary whenever necessary, formulate concise statements regarding the correct use of each word: —

1. We *shall* not go if it rains (simple future tense).
2. They *will* be here, I hope, before the summer is over (simple future tense).
3. I *will* not do it under any consideration (determination).

4. You (he, she, or they) *shall* do exactly what the judge commands.

5. I *should* accept the offer if it came to me.

6. They *would* not be home in time if we *should* wait for them.

7. I *would* accept it in spite of ten times the opposition.

8. You *should* act differently if I were your mother.

9. Those who have finished their exercises may go home (permission).

10. If pupils are attentive, they *can* learn much more readily (ability).

11. He refused to accept the gift *unless* he might share it with his companion.

12. I could not induce him to come *without* allowing him to bring his companion.

13. He penetrated *farther* into the heart of Africa than any other explorer (distance).

14. The court will proceed no *further* with this case until the original papers are produced by the plaintiff.

15. The rose smells *sweet*. The girl sang *sweetly*.

Exercise B

260. Insert in the blanks in the sentences below the appropriate word, and in a well-formed sentence give the reason for your choice: —

1. I.....like to go with you if I.....be of any assistance (would, should) (could, would, might).

2. I.....go, and nobody.....prevent me (will, shall) (will, shall).

3. We.....be there, I trust, in time (will, shall).

4. The people in the lowlands.....be drowned if the dam breaks (will, shall).

5. The President is determined that the railroads.....be brought under control (shall, will).

6. .....you go if you were in my place (would, should)?

7. .....a growing child eat sweetmeats (would, should)?

8. .....the world be better if women.....vote (would, could, should, might)?

9. If you.....practice, you.....become a better musician (would, should).

10. .....our school win the championship in baseball (can, may)?

11. The pupils with an average mark of 80 and over..... be excused from the final examination (may, can, will, shall).

12. .....I borrow a pencil (may, can)?

13. We shall fail.....we are industrious (unless, without).

14. You.....never grow strong.....you exercise your muscles (will, shall) (without, unless).

15. You cannot prosper.....you are honest (unless, without).

16. How.....the moonlight sleeps upon this bank (sweet, sweetly)!

17. Go to yonder point, but no.....(farther, further).

18. When I have time, I.....hear you.....in this matter (will, shall) (farther, further).

19. You are looking.....this morning (bad, badly).

261. Oral Description. — A large part of our everyday conversation is interspersed with descriptions of various kinds and of varying lengths. We see an autumn landscape, in which a great variety of gorgeous colors are so exquisitely blended that we are thrilled; we observe a display in a shop window, which attracts because of its beauty, its novelty, or, it may be, its incongruity; we are attracted by the odd appearance or the eccentricities of some person; we meet an acquaintance of former years who is greatly changed, and when we get home we attempt to reproduce by means of descriptive words the things that have impressed us.

262. Descriptive Words. — If we should examine our oral descriptions, we should find them to be made up chiefly of words that suggest a great deal more than they actually tell. The purpose of these words is to present a picture to the mind. The kinds of words that do this are nouns, adjectives, verbs, and adverbs.

263. Descriptive Nouns. — It is the function of certain nouns, which we call common, to represent whole classes of objects. It is plain that the descriptive power of words of this class must be limited, inasmuch as they can suggest only such qualities as are common to the whole class. The nouns which can be applied to fewest objects are those which have the power of expressing most, because they are more specific and definite. To this class belong the more characteristic concrete nouns, some abstract nouns, and proper nouns.

Exercise A

264. In the following groups of words explain why each succeeding noun has greater descriptive power than the one before it, by showing (1) that it applies to a more limited class, and (2) by telling what additional characteristics are suggested in each case: —

1. Man, Caucasian, European, Englishman, Londoner.
2. New Yorker, business man, merchant, retailer, grocer.
3. Creature, animal, brute, dog, hound, fox-hound.
4. Structure, building, dwelling, cottage, châlet.
5. Literature, poetry, poem, lyric, rondeau.
6. Sounds, music, song, hymn.
7. Noise, voices, uproar, shouts, shrieks.
8. American, soldier, general, Grant.

9. Composition, narrative, story, fiction, novel, *Ivanhoe.*
10. Plant, flower, rose, moss-rose.
11. Goods, cloth, clothing, garment, coat, overcoat, mackintosh.
12. Natural scenery, valley, vale, glen.

Exercise B

265. Study carefully the nouns given in connection with the following sentences, and insert in the blank spaces the words which have the greatest descriptive force. In carefully worded sentences explain why the word you have selected is the best.

1. Suddenly we were startled by a.....of thunder (sound, peal, noise, crash).

2. His.....was still further increased by a.....of coats (size, bulk, magnitude, largeness) (multitude, multiplicity, number).

3. All at once, as we shuddered there, a.....shot through the.....and revealed the passage (gleam, flash of light, moonbeam, light) (night, gloom, blackness, darkness).

4. The.....of Pickett's charge at Gettysburg compelled all beholders to give it their.....(courage, daring, rashness bravery) (admiration, approval, sanction, liking).

5. As he came from the.....of the cavern his eyes were blinded by the.....of the sun (gloom, twilight, darkness, inside, shadow, obscurity) (light, brightness, effulgence, radiance).

6. The sailors on the.....viewed the.....with .....(boat, vessel, ship, schooner, transport) (storm, whirlwind, tornado, waterspout) (fear, alarm, shuddering, apprehension).

7. On a cloudy day Mt. Washington is concealed by a .....of.....(hood, veil, chaplet, garment, cap) (vapor, mist, cloud, fog).

8. Though the sea was calm, here and there a.....might be seen disturbing the clear.....of the stars (ripple, wave, undulation, billow) (reflection, image, picture).

9. He had two.....of activity, the stock exchange and the senate chamber (fields, phases, places, kinds).

10. He found the poor little.....in such.....that he was filled with.....(waif, stray child, outcast) (poverty, squalor, filth, neglect) (sympathy, regret, pity, compassion).

11. While thronged the citizens dumb with.....(fright, fear, terror, apprehension).

12. Not even the most fiendish.....could torture him into.....(skill, ingenuity, trick, torment) (breach of faith, treachery, betrayal, treason).

13. Out went my heart's new.....and left it cold (warmth, glow, desire, fire, flame).

14. Out of the.....of the night came a.....that made my.....turn cold (depths, awfulness, gloom) (cry, sound, shriek, shout) (blood, heart, limbs).

15. There were.....where the.....of the soil broke into moss or substances like boils (spots, places, patches, tracts) (poverty, leanness, barrenness).

16. Then came a palsied oak that had a.....in him (rent, split, cleft, crack).

17. Swift ran the searching.....overhead, and ever and anon some bright, white.....burned through the pine-tree roof (storm, whirlwind, tempest, blast) (shaft, flash, missile).

266. Descriptive Adjectives. — By far the largest class of descriptive words is that made up of adjectives. It is the office of most adjectives to characterize nouns. Some adjectives do this with such scientific accuracy that an exact idea is conveyed; others are so general and indefinite in meaning that they are without force; while those of a third class are rich in suggestion: they call up whole pictures to our imaginations. The first and third of these classes are most useful in describing, — the first to give definiteness, the third to suggest that which cannot be fully depicted.

Exercise

267. From the following groups of adjectives select (1) those that are most accurate, (2) those that are general in their application, and (3) those that suggest most. In carefully worded sentences give reasons for your choice in each case.

1. A light, soft, stealthy, gentle, cautious (step).
2. Big, large, huge, bulky, massive, massy.
3. Dark, black, ebon, dusky, inky, dismal, somber.
4. Bleak, bare, exposed, wind-swept, storm-beaten.
5. Ignorant, untaught, unlettered, illiterate.
6. Good, useful, suitable, fit, sterling, able, expert, competent.
7. Strong, solid, robust, mighty, firm, sturdy, powerful, potent, strenuous, sharp, violent, pungent.
8. Rich, wealthy, fruitful, plentiful, delicious, sumptuous.
9. Grim, fierce, cruel, hideous, dire, ferocious, grisly.
10. Severe, hard, grievous, painful, strict, sharp, critical, bitter, rigid, serious, stern, rigorous, simple.

268. Descriptive Verbs.—Many verbs have simply the power of naming in a general way the action that takes place. They hold a place among verbs similar to that which generic nouns hold among the names of objects. Verbs of another class have the power of indicating not only what the action is, but also of expressing the manner of it. These verbs add much to the vividness of narration and description.

Exercise A

269. Insert in the sentences below the words that express most vividly the manner of the action.

1. .....beneath the enormous burden, he.....up the hill (bending, staggering, bowing) (moved, crept, strained, labored).

2. To and fro through the dense clouds of smoke that the guns.....forth,.....the standards (poured, shot, belched) (waved, moved, reeled, flickered).

3. Accoutered as he was, he.....in and with lusty sinews .....the torrent (jumped, plunged, sprang, leaped) (strove with, struggled against, buffeted).

4. The shadow.....and.....larger: the huge vessel was.....upon us (grew, broadened, expanded) (appeared, loomed, became) (creeping, coming, moving).

5. Morn came.....all the orient into gold (changing, turning, furrowing).

6. The.....trumpet.....high (shivering, shattering, ear-splitting) (soundeth, shrilleth, screecheth).

7. A long street.....to one tall-towered hill (ascends, mounts, leads, climbs).

8. The blood.....from the open gash (streamed, flowed, welled, came).

9. The first rays of the sun..... .....on the lake as we.....the woods (were, lay) (shining, gleaming, glittering) (came out of, emerged from, issued from).

10. Faint streaks of purple.....along the sky, and soon the whole dawn, not to be....., ...the world (appeared, shot, flushed) (kept back, held in check, confined, suppressed) (filled, overflowed, deluged).

11. The clouds.....oppressively low in the heavens (came, hung, were, hovered).

12. Light began to.....through the fog, for now both armies.....to camp (flicker, shine, twinkle) (went, moved, returned).

13. The boy.....into the room.....with delight (bounced, came, tore, burst) (shouting, screaming, crying, whooping).

14. The sun's rim.....; the stars.....;
At one..... .....the dark (dips, sets, disappears)

(come, rush, start, shine) (step, stride, jump, leap) (comes, approaches, advances).

15. He.....at the figure as if he.....a ghost (stared, looked, gazed) (saw, perceived, beheld).

Exercise B

270. (1) Explain in carefully formed sentences why the first word in each of the following groups is much less forcible than the other words in the group.

(2) Form sentences in which the remaining verbs are used to describe appropriate action.

1. Go, walk, trot, fly, sail, creep, run, rush, hasten, totter, hobble, clatter.
2. Say, whisper, murmur, reply, remark, cry, shout, shriek, grumble, snarl out.
3. Look, gaze, stare, glance, peep, glare, glower, scowl.
4. Seek, hunt, search, look for, investigate, inquire, discover, ransack, scrutinize.
5. Think, meditate, ponder, deliberate, reflect, revolve, remember, consider, reason.
6. Know, recognize, distinguish, understand, discern.
7. Ask, beseech, implore, beg, crave, require, demand, solicit.
8. Give, devise, bequeath, deliver, permit, confer, grant, yield up.
9. Come, approach, draw near, arrive, burst in, dash up, gallop.
10. Kill, murder, butcher, hang, execute, assassinate, mow down, behead, destroy, shoot.
11. Throw, toss, pitch, hurl, fling, drive, propel, overturn.
12. Tie, fasten, secure, bind up, constrain, restrain, unite, interlace, knit.
13. Fix, arrange, prepare, adjust, place, establish, settle, determine.

14. Take, grasp, grab, seize, steal, appropriate.
15. Cook, bake, boil, broil, fry, stew, roast, braize.
16. Touch, caress, fondle, pet, indulge.

271. Descriptive Adverbs. — Descriptive adverbs are necessarily very much like descriptive adjectives, since a large proportion of them are derived directly from the adjectives. Many forcible adverbs, however, are formed from the participles of descriptive verbs.

Exercise A

272. Insert in the blank spaces below the words that give most definiteness and vividness to the idea. Explain in complete sentences the reason for your choice.

1. .....do we hope,.....do we pray (strongly, fondly, greatly) (ardently, fervently, earnestly).

2. I waved the lamp....., and in response saw a ball of blue fire rise.....into the sky (hastily, rapidly, furiously, frantically) (brightly, dazzlingly, sharply, hastily).

3. The castle.....rebuffed the gifts of the sunshine (sternly, harshly, sullenly, moodily).

4. Tread.....when you enter the sick room (softly, quietly, noiselessly).

5. The brook dances.....on its way to the ocean (merrily, laughingly, noisily).

6. .....the day broke, and the fog retreated.....from the valley (dismally, gloomily, cheerlessly) (stubbornly, slowly, reluctantly, unwillingly).

7. The philosopher exercises.....the same faculties as the scientist, though.....more.....(exactly, precisely, just) (much, very much, considerably) (delicately, discriminatingly, accurately).

8. And here I.....let time slip away (carelessly, thoughtlessly, improvidently).

9. He saw the caravan crawl.....over the desert (slowly, sluggishly, lazily).

10. He studied.....in his youth, but never became a scholar (doggedly, earnestly, hopelessly, faithfully).

11. The Indian came on....., unheeding the rifle that was aimed at him.....from the side of the trail (carelessly, recklessly, silently, unwarily) (carefully, unerringly, savagely, murderously).

12. The tiny crocus.....peeped from the spring earth, and.....signaled to the waiting child (slyly, modestly, shyly) (quietly, softly, sweetly, inaudibly).

Exercise B

273. Adverbs should be sparingly used. Two words should never be used where one will serve the purpose as well. Often a verb alone is more forcible than a verb and an adverb. In each of the sentences given below, (1) substitute a verb for the verb and adverb. (2) Explain in each case why the simple verb is better than the two words removed.

1. He *passed hastily* down the street and disappeared in the crowd that was *rapidly gathering* in the square below (ran, hurried, rushed, dashed) (thronging, pouring into, filling).

2. The captain *spoke loudly* to his crew, "*Come* down *swiftly* into the boat for your lives!" (shouted, cried, yelled, called out) (jump, leap, no verb at all).

3. Swift *treated* Stella *meanly*, and he was surely wrong (maltreated, abused).

4. The loud wind *blew noisily* around the corner (howled, roared, shrieked).

5. He *shook slightly* as he thought of the fate awaiting the poor girl.

6. He was *badly scared* by the apparition of a headless horseman.

7. She *glided stealthily* from the room.

8. The old man was *walking unsteadily* across the street

when a carriage struck him, *throwing* him *heavily* upon the ground.

9. One splash of water *quite destroys* your sleep.

10. He *lavishly spent* a fortune of three millions in seven months.

11. He *asks earnestly* that you grant this one request.

274. Idiomatic English. — In our language there are many expressions sanctioned by usage which have meanings peculiar to themselves. Frequently these meanings do not agree with the logical sense of their structural forms. Such expressions are often very forcible, because they are concrete and definite, and, consequently, are of considerable importance in description. Idioms of this nature must be distinguished from mere conventional forms and trite phrases which have become almost meaningless through much use.

Exercise

275. I. In place of the italicized words in the following sentences insert one of the idiomatic expressions from the list below.

II. Be able, also, to explain the nature of the picture suggested by each of the idioms used.

III. Construct other sentences in which the expressions in the list are used effectively.

1. The stranger *passed* down the street without paying the least attention to the extraordinary scene.

2. And the whole Spanish fleet *charged* the little *Revenge*.

3. He *strove manfully* to overcome the tremendous odds against him, but failed in the end.

4. Night is *contending* with morning.

5. He *regarded* particularly those little details which the inexperienced are likely to look upon as unimportant.

6. About six in the afternoon the troops along the center of the opposing armies *engaged*.

7. With his lance skillfully addressed and body bent forward for the shock, he *charged* the windmill.

8. Ivanhoe rode straight up to the pavilion and *challenged* the scowling Templar.

9. The Japanese were just about to despair of meeting the enemy, when the Russian fleet *appeared* far to the south.

10. It was impossible for them to *stem* the tide of public opposition.

11. He *liked* the new variety of tulip so much that he purchased all there were to be had and sent them to his uncle.

12. After their week of toil, the men come here, where their scanty earnings are *distributed* to them.

13. He who *misses* a great opportunity misses that which seldom returns.

14. Some escaped, some were slain, and some were *captured*.

15. The fellow, who was half crazy, had *decorated* himself with gay colored paints and ribbons.

1. elbowed his way.
2. have an eye to.
3. come into action.
4. to bear down upon.
5. strain every nerve.
6. ride full tilt against.
7. to be at odds.
8. bid defiance to.
9. heave in sight.
10. to lead away captive.
11. make head against.
12. find to one's mind.
13. dole out.
14. let slip.
15. trick out.
16. to do one's best.

276. Descriptive Phrases and Clauses. — Description can often be made more specific, and therefore more effective, by using phrases and clauses instead of adjectives and adverbs. Participial phrases are particularly effective. Distinction must be made between phrases

and clauses that merely point out or designate and those that actually give some information about the looks of the thing designated. The former explain; the latter describe. In the one case we have exposition; in the other, description.

Exercise

277. Insert phrases or clauses that actually have to do with the appearance of things, in the blank spaces in the sentences below: —

1. There was a king.....and a queen.....on the throne of England.
2. The mariner.....is gone.
3. Isaac in the dungeon with.....and.....would have afforded a study for Rembrandt.
4. The guests were seated at a table, which.....
5. Wamba's dress was a mixture.....
6. Faint streaks.....flushed along the east.
7. A swarm of bees looks like.....
8. With.....and.....they darted from their posts and came together with a shock that.....
9. His shield was of.....and scarred....., which .....
10. The grade is as level as.....and the landscape as.....
11. There are the fields with.....which.....
12. The land is cultivated like.....and the sky above it is bluer.....
13. The flower of the plant is of....., its leaves are divided into leaflets with....., and the stem is like.....
14. The stars that still lingered shone with.....
15. The rich blue of the night had softened, and there succeeded a hue that.....

278. **Descriptive Figures of Speech.** — In both oral and written composition, we continually use figures of speech; most often, doubtless, without realizing it. We employ them usually because they, in some particular way, add force or clearness to what we say. The figures of speech that are particularly useful in description are simile and metaphor. Both are based upon resemblance. In the simile one thing is formally likened to another. In the metaphor one thing is given the name of something else which it resembles. Synecdoche is likewise useful in description, inasmuch as it suggests often the characteristic thing about an object instead of naming the object itself.

Exercise

279. Reconstruct the following sentences, retaining the thought of the author without using any figures of speech. Explain why the figures are better.

1. The rising blushes which her cheek o'erspread
   Are opening roses in a lily's bed.
2. A fleet of fifty sail shot suddenly out before us.
3. The Assyrian came down like a wolf on the fold.
4. You will bring down my gray hairs with sorrow to the grave.
5. My way of life is in the sere and yellow leaf.
6. The righteous shall flourish as the palm tree.
7. One burnished sheet of living gold,
   Loch Katrine lay beneath him rolled.
8. He was admitted to the bar.
9. Even a tiny cloudlet anchored in the limitless sky would not sail to-day.

10. The springtime of his manhood was turning green like the woods.

11. They sleep together — the gray and the blue.

12. Poetry is truth in Sunday clothes.

280. The Striking Characteristics in Description. — In the descriptions that we give to our friends in our ordinary conversation, we try to convey an idea of the things that have impressed us strongly. It is seldom that we attempt anything like a minute description. Our attention is attracted by the striking qualities of an object, and in describing it we usually deal only with those things which are characteristic, because they are the things that distinguish the object from other objects of the same class.

Exercise A

281. Point out the most striking or most characteristic things about the following: —

1. From the *Vision of Sir Launfal.*
   - *a.* The castle in Part First; in Part Second.
   - *b.* Sir Launfal as he sets out on his quest; as he returns.
   - *c.* The leper.
   - *d.* The summer landscape.
   - *e.* The winter scene.
2. From the *Ancient Mariner.*
   - *a.* The ship on its departure.
   - *b.* The Ancient Mariner.
   - *c.* The land of mist and snow.
   - *d.* The spectre bark.
3. From *Ivanhoe.*
   - *a.* The dining hall at Rotherwood.
   - *b.* The dress of Wamba, of Gurth.

c. The Templar, Prince John, Cedric.
d. The Castle of Torquilstone.

4. From the *Tale of Two Cities.*
a. The crowd before Defarge's wine shop.
b. Madame Defarge.
c. Dr. Manette in the garret of St. Antoine.
d. Jerry Cruncher, Sydney Carton, Mr. Lorry.
5. Some peculiar building you have seen.
6. Your grocer.
7. Your grandmother, or some other elderly lady whom you like.
8. A person who is particularly disagreeable.
9. A child whom you know intimately.
10. The trout brook on your grandfather's farm.
11. A snowstorm in a great city; in the country.
12. A field of ripe wheat. A clover field.

Exercise B

282. In two or three well-formed sentences, and by means of specific and characteristic terms, describe the following: —

1. A particular cat in a particular attitude.
2. A balloon that you have seen.
3. Some animal that you have seen in a fright.
4. A particular tree bending before a strong wind.
5. The face of some person exasperated.
6. A child in some pleasing attitude.
7. A ruin after a fire.
8. A wreck that you have seen.
9. An attractive magazine cover.
10. The largest tomato that you ever saw.
11. Some particular dog asleep.
12. A plant or tree that you have in your yard.

283. The Oral Descriptive Paragraph. — In oral as well as in written composition, our sentences should

fall into groups, each of which has to do with a particular subject. If we should pay close attention to our talk, we should learn that we almost invariably suggest the subject of our conversation in the first sentence, and then proceed to develop the theme. In describing a person, for example, a very natural thing to do would be to make a general statement about the size or stature of the person, or about his striking appearance. From this we should proceed to describe such of the other characteristics of limbs, body, and face as substantiate the general statement with which we began; and this, in turn, should be followed by more careful details.

Exercise

284. Take each of the general statements given below as a starting point, and, keeping in mind a particular object to which it may apply, develop an oral paragraph.

1. He is the most ridiculous-looking person I ever saw.
2. He was a venerable man, whom to see was to respect.
3. I met on the street to-day a fellow who reminded me of Ichabod Crane.
4. The most affecting sight I saw last Memorial Day was a feeble soldier in the tattered gray of a Confederate officer.
5. Our center-rush is a solid, large-limbed fellow, who would make an excellent figure for a Hercules.
6. The speaker, with his tall figure and clean-cut features, looked like a born orator.
7. She looked as if she had appeared suddenly out of the past century.
8. The little creature was so timid that it won my sympathy at once.
9. Jack is positively the most ill-favored dog in town.
10. He is a fellow with a perpetual smile on his face.

CHAPTER III

The Whole Composition

285. **Structure of the Composition.** — When we speak of the structure of a composition, we usually have in mind the following things: the kinds of materials out of which the theme is developed; the general arrangement of these materials into groups or parts; and the manner in which the various parts, as well as the elements within the parts, are bound together. There is, moreover, a general principle underlying the construction process: it is that the selection and arrangement of material should be determined, at every step, by the writer's purpose. If his purpose be, for example, to present a picture of something, he must reject what is purely narrative or purely argumentative; if his purpose be to give a summary of facts, he must reject fiction and embellishment. There is, also, the purely mechanical side, which is concerned with the division of the composition into paragraphs, and paragraphs into sentences.

286. **The Purpose.** — If the purpose one has before him in writing a particular composition is fundamental in the selecting and ordering of materials, it is evident that this purpose must be clearly defined in the writer's mind before he undertakes the actual work of writing the composition, even before he attempts to make an

outline. And in this analysis of purpose on the part of the writer, several things must be determined in connection with the general idea of writing a piece of narration, description, or exposition on a certain subject. He must decide upon the specific phase of the subject to be treated, the bounds between which he is to work with respect to beginning and end, and the length of the composition to be written. In addition, he may well consider whether he wishes primarily to entertain, to instruct, or to persuade.

In order that we may understand more fully what we mean by *purpose*, let us consider a specific case. If we were to write a theme on the subject, "A Summer Sunrise," the question would arise: What definite phases of the subject are there that may be treated? A little thought will disclose to us that even such a subject as this offers several avenues of choice. Our definite purpose may be any of the following: —

I. To describe the actual dawning of day.

II. To explain how the darkness wanes and disappears before the inflooding of light.

III. To portray the gradual revelation of the world as the light increases.

IV. To describe the awakening of the world to life and work.

V. To describe a particularly beautiful scene under the influence of the sunrise.

VI. To explain the effects of a particular sunrise upon our feelings.

VII. To present a combination of any of the above.

Again, it might be our purpose to describe: —

I. A beautiful sunrise.
II. A gloomy sunrise.
III. A very unusual sunrise.

In the matter of setting bounds to our subject with respect to beginning and end, we are somewhat restricted. Yet even here we are not without some scope. If it be our purpose, for example, to describe the sunrise by means of its effects upon our feelings, we might begin with: —

I. The disappearance of the stars before dawn.
II. The growing darkness that often precedes the dawn.
III. The first streaks of gray in the east.
IV. The radiance that precedes the actual sunrise.

We might end with: —

I. The actual sunrise.
II. The disappearance of mists and shadows from the valleys.
III. The awakening of the world to life and work.
IV. The full day.

It is easy to see why we should consider the length of our composition in connection with the purpose. If we know at the outset that we are to write a composition of three or four hundred words, the knowledge will assist us in determining: —

I. The amount of ground to be covered.
II. The degree of importance a feature must possess to be included.

III. The number of things that may be included.

IV. The degree of thoroughness with which various parts may be treated.

A definite determination of our purpose with reference to the reader; that is, whether we wish to instruct, to entertain, or to persuade, will enable us to decide: —

I. Whether to give a detailed, a scientific, or an impressionistic description.

II. Whether to appeal to the reader's appreciation of the beautiful, his sense of humor, his love of mystery, or his curiosity.

III. Whether or not to use the composition as a means to an end by influencing the reader to do something.

Exercise

287. In brief paragraphs explain the purpose you would have in writing upon the subjects that follow. Be sure that each paragraph contains, in some form, an answer to the questions given below.

1. The Sweat-shop Worker.
2. The Trailing Arbutus.
3. On the Mountain's Top.
4. An Autumn Sunset.
5. The Heroine of *Ivanhoe.*
6. An Orange Grove.
7. The River at Dusk.
8. My Ambition to Go to College.
9. The Coming of Autumn.
10. Norman and Saxon in *Ivanhoe.*
11. Lancelot and King Arthur.
12. Thanksgiving Day at Grandfather's.
13. An Old-fashioned Fireplace.
14. The First Crocus.

Questions.

1. Is the theme to be narrative, descriptive, argumentative, or expository?
2. With what particular aspect of the subject do you intend dealing?
3. What is your general point of view?
4. At what point do you intend to take up the subject? At what point to leave it?
5. What kind of appeal do you wish to make to the reader?
6. How thoroughly do you intend treating the subject?

288. Making the Outline. — Once we have our purpose determined and clearly in mind, we shall experience little difficulty in constructing a good working outline. The first step should be, not the jotting down helter-skelter of every idea that comes into our minds, but a definite attempt to formulate topics representing the larger divisions of the subject in as natural an order as possible. This process should be one of careful thinking from beginning to end. This series of topics should be studied carefully, and tested by comparison with the purpose. In doing this we may make use of questions like the following: —

Questions.

1. Is each topic so worded that it suggests the idea intended?
2. Does each topic represent a clearly defined step in the development of the purpose?
3. Is each topic so worded that its relation to the main purpose is established?
4. Are topics of proper relative proportions?
5. Is there a gap anywhere in the development?
6. Do any topics overlap?
7. Can topics be combined or divided to advantage?
8. Do the topics, as a whole, include too much or too little for the proposed theme?

Our next step in making the outline is that of determining what features of the main topics are to be treated and in what order they are to be arranged. In forming these sub-topics, the same thoughtful process of self-examination by means of helpful questions and reference to our purpose should go on, until the outline is completed.

289. Outline Study. — Study the following outlines to discover the relation of each sub-topic to its main topic and to the general purpose of the writer. Answer the subjoined questions.

Subject. — A Sunrise over Geneva.

Purpose. — It is the purpose of the writer to describe a particular sunrise which he viewed from the Jura Mountains. Beginning with the disappearance of the last stars, he intends to treat the gradual transformation that took place above the eastern horizon, and to describe the manner in which the objects of the world appeared, one by one, out of the darkness and the mist, until the whole scene was bright with sunlight. The writer intends to present the pleasing features of the scene. The composition is to be about eight hundred words long.

290. First Outline: —

I. Circumstances under which the sunrise was witnessed.
II. The appearance of things before the sunrise.
III. The coming of the first light.
IV. The growth of light in the east.
V. The coming of the sun.

VI. The disappearance of the fog.
VII. The scene.

Questions.

1. What topic in the above outline belongs properly to the introductory part of the theme?
2. Which topics appear to be defective when compared with the twofold nature of the purpose as previously stated?
3. Which part of the purpose is very poorly developed by this outline?
4. What is the relation between the ideas contained in topics V and VI?
5. Why not combine them?
6. By reference to the expressed purpose of the theme, show wherein topic VII is defective.
7. What has been accomplished in this outline with respect to proper divisions of the subject?
8. What things which might well form a part of the outline have been omitted?

291. Second Outline: —

Introduction.

I. The purpose of the writer.
II. The circumstances under which the sunrise was witnessed.

Subject Proper.

I. The appearance of the earth and sky before the sunrise.
II. The first light and the changes wrought by it.
III. The growth of light and the gradual revelation of the world.
IV. The slow retreat of the fog from the valley.
V. The actual sunrise and its effect.

Conclusion.

I. A general survey of the scene.
II. The feelings inspired by the scene.

Questions.

1. Why is it proper to explain our general purpose at the beginning of a composition?
2. What elements of our purpose should we not explain?
3. What is the relation of each of the above topics to the twofold nature of the purpose?
4. What change of thought is suggested by the transposition of topics IV and V?
5. Explain why topic I of the conclusion is more appropriate in its present form than topic VII of the first outline.
6. Explain the value of topic II as a part of the conclusion.
7. How much space in the composition should be given to this topic? Why?

292. Third Outline: —

Introduction.

I. The purpose of the writer.
  A. To describe the dawning of a beautiful day in July.
  B. To describe the gradual appearance of Geneva and its surroundings out of the darkness and mist.

II. The circumstances under which the sunrise was witnessed.
  A. The night at Moret with friends.
  B. The early morning journey across the mountains.
  C. The southeastern side of Jura as a point of view.

Subject Proper.

I. The appearance of earth and sky before sunrise.
   A. The mystery of the scene.
   B. The dark and silent earth.
   C. The thick mist.
   D. The heavily clouded sky.

II. The first light and the changes wrought by it.
   A. Streaks of gray turning into silver in the east.
   B. The brightening of the sky and upper air.
   C. The dim appearance of Mont Blanc.

III. The growth of light and the revelation of the world.
   A. The deepening colors in the eastern sky.
   B. The whitening of the heavens to north and south.
   C. The complete unveiling of Mont Blanc and the lesser peaks.
   D. The appearance of dim forms in the valley below.

IV. The slow retreat of the fog from the valley.
   A. The thinning of the mist before the light.
   B. The discovery of hamlets on the slopes.
   C. The emerging of the steeples and domes of Geneva.
   D. The withdrawal of the fog from the lake.

V. The rise of the sun.
   A. The first rays of direct light.
   B. The brightening of the slopes.
   C. The complete disappearance of fog and mist.
   D. The coming out of the shore lines of Lake Geneva.

Conclusion.

I. A general survey of the scene.
   A. The slopes to the northward.
   B. The glittering beauty of the lake.
   C. The huddling structures of Geneva.
   D. The fertile valley of the Rhone.
II. Feelings inspired by the scene.
   A. Regret at leaving it.
   B. Gladness because of its beauty.

Questions.

1. What phases of the writer's purpose have been omitted from the outline?
2. What is the value of the circumstances mentioned in II of the introduction?
3. Which is essential? Which might be omitted?
4. Explain the relation each sub-topic bears to the main topic with which it is connected.
5. To what phase of the writer's purpose is each sub-topic related?
6. What is there new in the general survey of the scene in the conclusion?
7. In writing the composition, what advantages do you think there might be in mingling the ideas contained in I and II of the conclusion?
8. Give reasons why one should not follow an outline slavishly in writing a composition.

293. **Developing the Composition.** — In writing out the composition we should adhere to the same careful process that we follow in making the outline. Ideas will present themselves which have no connection with our purpose and they must be rejected. This should be done to a large extent before they are put upon paper.

We shall sometimes find that there are good reasons for treating details in an order different from that adopted in the outline. In such cases, we should have no hesitation in departing from the outline. The purpose of the outline is to assist us in developing the theme; it should never restrict our judgment. In this first writing of the composition, our chief concern should be the thought. If this is thoroughly and consistently developed, it will be a very easy matter to improve the expression in rewriting. When the first draft is finished, it should be studied with great care. In addition to the faults to be avoided in making the outline, we must guard against incoherence, false emphasis, and awkwardness and vagueness of expression.

294. **Composition for Study.** — The following composition, developed from the outline on foregoing pages, offers an opportunity for study of the *beginning* and *end*, and of unity and coherence in a concrete example.

SUNRISE OVER GENEVA

I shall never forget how I saw the sun rise over Geneva, its valleys and its crescent lake; never forget how the dim outlines of a little world crept out of the darkness, grew gradually into form and color in fading mist, and then lay resplendent in the full sunlight of a glorious July morning.

With some friends I had passed the night at Moret, a little village, half French, half Swiss, nestling snugly in the bosom of sturdy Jura. Rising at four, we climbed the slope that ascends abruptly from the town, and made our way along the well-trodden road that winds about the pine-clad summit, to the southeastern brow of the mountain. This point, we knew, commanded an extensive view of the valley below and the Alps beyond.

The east and the north were of one color; all was blank and

enigmatical. We paused there on the margin of the mountain and waited. And as we stood in the hush of the unborn day, over us stole a feeling of awe, which constrained us to abide in silence. Around and below us lay the earth, somber and silent. Above it hovered an impenetrable mist. Heaven, too, had extinguished her last flickering candles and retired to slumber behind her dark, thickly folded curtains of cloud. Darkness and silence and mystery possessed the universe.

Presently, through the gloomy void, a shiver ran, closely followed by a faint glimmer of tremulous gray. Streaks of light were spurting up out of the east. Above the horizon the murky sky faded into ashes and shaded off into gray; and this, in turn, brightened into silver and lavender. The upper air was everywhere becoming penetrable. To the southeast, just above and beyond where Geneva should be, towered the outlines of a figure, luminous and large, like a mighty ghost with its head buried in the clouds. It was Mont Blanc, hiding his impassive face from the first smile of warm-hearted dawn.

A flush of light drew our eyes back to the east. The silver and lavender of the moment before had grown and had deepened into purple and gold. The light bubbled and boiled over the horizon; and the clouds that it touched magically melted, as if at the hand of Midas, into glittering masses of yellow. The heavens from north to south trembled and whitened; darkness crouched in dim corners; the quickening air took on a new warmth and a new freshness. Clad in the unsullied garments of his creation day, Mont Blanc now stood forth in unapproachable majesty. With bowed heads the lesser mountains knelt about him in silent solemnity. Below, in the valley, the gray mist was beginning to fade. Here and there, gaunt spectral forms were creeping up through it to the light. Day was attacking the enemy in his last stronghold and was gradually forcing him to yield.

Every instant the face of things was becoming more distinct. The seething of gold in the orient had given way to a steady influx of scarlet. The sky to the north and south and overhead was whitening rapidly. Hamlets were beginning to appear on the

slopes that rise northward and stretch away toward Bern. Even Geneva, lying in the very bottom of the valley, was becoming visible through the fog. Steeples and domes were taking on a definiteness of form, and here and there a faint brightness hovered about a gilded dome. The valley, stretching from the eastern mountains down past Geneva and far away to the southwest toward France, was growing in length, and, at the same time, was deepening and narrowing toward its bottom. The fog was in full retreat.

Suddenly a gleam of direct light shot forth above the horizon; a thrill passed along the mountains and down the slopes, reaching their very bases. The narrow, crescent-shaped lake, till now entirely shrouded from view, showed dimly blue; the shore lines gradually defined themselves; the blue of the water quickened and deepened, and soon lay trembling in the morning light. Everywhere the mists had fainted and fallen prone; the last shadows had fled to cover. The sun had floated up, and it was day.

The whole marvelous sunrise was over and we regretted it. We turned to survey once more the varied panorama before us: the green fields and vine-clad slopes, rising into a plateau and falling away northward; the tranquil lake, flashing in the sunlight; Geneva, with its masses of huddling structures, whose metallic roofs glittered and gleamed; the mountains beyond, rising higher and higher, with Mont Blanc towering to the sky; and last, the fertile valley of the Rhone, with its towns and farmhouses and waving fields, reaching far as the eye could see. It was a scene to make the heart leap with gladness, one to keep fresh in memory through the years.

295. The Beginning of the Composition.—It is a common experience that the beginning of the composition occasions most difficulty. This difficulty arises from a variety of causes, some of which are, want of a definite purpose, lack of a proper knowledge of the subject, and the too common idea that every composi-

tion, long or short, should have an introduction. The first two of these causes may usually be removed by proper preparation. The third should be removed at once. A beginning is not necessarily an introduction. Many of the best pieces of composition in the language are without introductions.

296. Study I. — Let us examine closely the introduction to the theme on the "Sunrise over Geneva," to discover the value of the facts given.

Questions.

1. Of what value is it to the reader to understand at the outset the general purpose of the theme?
2. To what extent is it essential in a theme of this kind?
3. In what way is the writer's purpose indicated in the theme?
4. How is the unusualness of the scene suggested?
5. How do the personal details given in the second paragraph affect our interest?
6. To what do they lead directly?
7. Explain why the point of view is an essential part of the beginning of a descriptive theme.

297. Study II. — Observe the variety and the ease of the beginning to be found in the following selections:

1. Alfred Tennyson, the most representative English poet of the nineteenth century, was born in Somersby, in Lincolnshire, on August 6, 1809.

2. There have been, there are, and there always will be poets concerning whose lives it is not necessary that the world should know anything in order to understand their poetry; and there have been, there are, and there always will be other poets concerning whose lives it is necessary that the world should know all there is to be known before it can begin to understand their poetry.

3. To George Eliot will always have to be assigned a promi-

nent place in the history of literature of the nineteenth century as a foremost novelist, poet, and social philosopher.

Mary Ann Evans was born at South Farm, a mile from Griff, in the parish of Callon, in Warwickshire, on November 22, 1819.

4. Believing Shakspere's *Othello* at once the greatest and the most perverted of his works, I propose a theory of a restorative and reconstructive character as to that play.

5. Birds'-nesting is by no means a failure, even though you find no birds' nests. You are sure to find other things of interest, plenty of them.

6. The honey bee goes forth from the hive in spring like the dove from Noah's ark, and it is not till after many days that she brings back the olive leaf, which in this case is a pellet of golden pollen upon each hip, usually obtained from the alder or swamp willow.

Questions.

1. Why is it unnecessary for the author to state his purpose in an ordinary biographical essay?

2. In what words does the writer suggest his attitude toward Tennyson?

3. Judging from the first sentence, what do you think to be the purpose of the author in the essay on Burns (2)?

4. What connection can you find between the first and second sentences of three?

5. Do you think it would be better to omit the first sentence? Reason for opinion.

6. What information is given in four?

7. What do you consider to be the author's purpose in five? In six?

8. Which of the above may be called introductions?

298. End of the Composition. — The end of the composition, like the beginning, is often difficult. It may consist of anything from a formal conclusion to a simple closing of the subject under discussion. In general

we may say, the simpler the ending, the better. The pretentious conclusion is to be as much avoided as an abrupt, untimely close. Ordinarily a single good sentence is sufficient to turn the forward movement of the theme into a graceful ending.

299. Study I. — In the "Sunrise over Geneva," we have a conclusion consisting of a separate paragraph; study it to see if a sentence would have done as well.

Questions.

1. In what respects does this conclusion still carry forward the theme of the composition?
2. Why not include this survey of the scene in the body of the composition?
3. Why not give a more detailed description of the scene such as one might expect from the last topic in the first outline?
4. What would you think of omitting all of this concluding paragraph except the first and last sentences?
5. What does this conclusion emphasize that was emphasized in the introduction?
6. What does it seek to impress upon the reader?
7. Write a conclusion of a different nature to take its place.

300. Study II. — For variety and ease in the close of compositions examine the following: —

1. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners. It was due above all to the great satirist who alone knew how to use ridicule without abusing it, who, without inflicting a wound, effected a great social reform, and who reconciled wit and virtue after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism.

— MACAULAY'S *Addison.*

2. He died on November 8 of that year, which was a Sunday, and was buried in the Church of St. Giles, Cripplegate, by the side of his father. —E. S. NADAL'S *John Milton.*

3. "Men may degenerate," says an old traveler, "may forget the arts by which they acquired renown; manufactories may fail and commodities be debased, but the sweets of the wild flowers of the wilderness, the industry and natural mechanics of the bee, will continue without change or derogation."
—BURROUGH'S *The Pastoral Bees.*

4. But I am wearied of stringing up all my married acquaintances by Roman denominations. Let them amend and change their manners, or I promise to record the full-length English of their names, to the terror of all such desperate offenders in the future. —CHARLES LAMB.

5. Thus man passes away; his name perishes from record and recollection; his history is as a tale that is told, and his very monument becomes a ruin. —IRVING.

Questions.

1. To which of the above may the term *conclusion* be applied?
2. What differences in the general treatment of the subject are suggested by the endings of I and II?
3. In what respect are I and III alike? What do they seek to emphasize?
4. What does IV suggest about the nature of the discussion preceding it?
5. What has evidently called forth the reflection in V?
6. In what various ways may themes end?

EXERCISE

301. Write two beginnings and two endings for each of the following subjects and be able to explain which of the two is better:—

1. An Old Oak.
2. The Battle of Lexington.
3. Sunset at Sea.
4. My Grandfather's Garden.
5. The Life of a Gypsy.
6. A Prairie Fire.
7. A Day in the Hills.
8. How I Should Like My Room.
9. The First Day of Spring.
10. Biographical Sketch of Scott.

302. Unity. — In Part I of this book unity was defined as that quality which exists in a composition when every element in it contributes toward a single definite purpose. This should apply to the introduction and conclusion, whenever they exist, as well as to the discussion proper. The introduction should lead naturally and directly to the discussion, and the conclusion should be of such a nature as to lay stress upon something closely connected with the central idea of the theme.

303. Unity Study. — Let us test the unity of the theme given earlier in the chapter by examination of the central thought of each paragraph to see whether it contributes to the central purpose as previously stated.

Questions.

1. What is the relation between the two phases of the purpose?
2. Show why these two phases may be regarded as a single definite purpose.
3. In what way is the second paragraph related to the purpose?
4. What in this paragraph, if expanded a little more, would turn the reader's attention from the purpose, and, hence, lead to a lack of unity?

5. State the central thought of each paragraph of the discussion.

6. Explain the relation of this thought to the central purpose.

7. Explain what progress in development is made by each.

8. Do you find essential parts omitted? Repetitions? Material not related to the central purpose? Lack of proportion?

9. Explain whether or not the same purpose is maintained throughout.

10. Show that the several ideas bear a proper relation to the point of view.

11. Explain how the thoughts aroused by the scene contribute to the central purpose.

12. Write a paragraph in which you explain fully why you consider the composition unified.

304. Means of securing Coherence. — In our previous study of coherence, we observed that there are several ways of securing coherence: —

I. By means of conjunctions.
II. By means of reference words.
III. By means of transitions.
IV. By means of general structure.

The first three of these may be compared to the nails used in building a house. But in building a house the pieces of lumber must be properly fitted before they can be nailed. In the same manner the elements of a composition must be adapted and brought into their proper places, else no amount of conjunctions and pronouns can bind them together. The general structure, therefore, is of first importance in securing coherence.

305. Coherence Study. — Study the foregoing composition with the purpose of discovering the influence,

in determining the general structure, of these four things: —

I. The point of view.
II. Time sequence.
III. Cause and effect.
IV. Association of ideas.

Questions.

1. What paragraphs begin with a reference, direct or indirect, to the point of view?

2. Explain how the progress of time is marked by the opening sentences in the various paragraphs.

3. In each paragraph point out the relation between the opening sentences and the remainder of the paragraph.

4. In which paragraph do you find that likeness, contrast, or natural relationship has guided in the selection and arrangement of details?

5. What transitional expressions do you find in the composition?

6. What is the effect upon coherence of the word "Presently" in the fourth paragraph?

7. What expressions are similarly used in other paragraphs?

8. Explain why it is that few words, used primarily to effect coherence, are needed in this composition.

9. By reference to what are the various steps in the development marked?

10. Explain the use of cause and effect in promoting coherence.

11. In what instances is the coherence between paragraphs due to the arousing by one of an interest that is satisfied by the other?

12. Explain which is most important to the coherence of this theme, — the point of view, time, cause and effect, or association.

13. Write a composition of one paragraph in which you explain what makes this theme coherent.

CHAPTER IV

The Function of the Paragraph

306. Nature of the Paragraph. — In our study of the sentence in the first part of this book, we saw that sentences seldom exist separately. They usually are associated with other sentences, with which they are closely related in thought. Each of these related sentences expresses some idea about a central theme, and all of them taken together constitute a thought group, which we call a paragraph. If our ideas upon a given theme are compressed into a single sentence, as sometimes happens, the single sentence constitutes a paragraph.

Regarding the paragraph from another point of view, we say that it is the development of a limited theme into a complete thought structure. *Complete* does not mean that the subject under consideration is to be exhausted. It does mean that the general idea with which one begins is to be developed to a definite end. There must be a point toward which the writer is working, and that point must be reached in order to have a complete paragraph.

307. Paragraph Defined. — A paragraph is a sentence or a group of sentences in which a certain subject or a definite phase of some subject is developed into a complete organic thought structure.

308. The Isolated Paragraph. — Many of the compositions which we are called upon to write deal with subjects that admit of proper treatment in a single paragraph. Sometimes, also, in longer compositions, certain phases of the subject are treated with such completeness that, taken out and allowed to stand by themselves, they would constitute complete compositions; on subjects, however, much more restricted than that of the whole composition of which they form a part. Whenever a subject is thus adequately treated in a single paragraph, we may call the paragraph isolated, because it is in no way dependent upon other paragraphs for its full significance.

309. Paragraph Study I. — In order to understand more clearly the true nature of the isolated paragraph, its characteristics and method of development, let us study the following examples: —

A. The following is an expository paragraph from *The Outlines of Literature*, by Shaw and Backus: —

Swift will ever be regarded as one of the masters of English style. His poetical works alone entitle him to a permanent place in literature. His verse has no pretension to loftiness; it studiously preserves the familiar expressions of common life. This, perhaps, is the secret of its power. Poems and prose alike show intense observation of human nature and profoundly misanthropic feeling. Vigor and perspicuity mark every page of his prose; every sentence is homely, rugged, and strong. "He seems to have hated foreign words as he hated men." His vocabulary is thoroughly Saxon, and the variety of English idioms used in expressing his thought is greater than in any other writer of his age.

Questions.

1. Do you find readily the subject of the
what is it?

2. In what part of the paragraph is it to b

3. What relation in thought does the se
to the first?

4. With what sentence does the real trea
begin?

5. By what means does the writer seek to
of the first statement?

6. What characteristics of Swift's style ar
seem to explain his rank as a master of Eng

7. What about the last sentence indicat
has completed what he has to say on the sub

B. The following paragraph is
Modern Painters:—

In the range of inorganic nature, I doubt i
found more perfectly beautiful than a fres
seen under warm light. Its curves are of in
tion and changefulness, its surface and trar
quisite, its light and shade of inexhaustible va
finish, the shadows sharp, pale, and of hea
flected lights intense and multitudinous, anc
sweet occurrences of transmitted light.

Questions.

1. What is the subject of this paragraph?

2. What is the writer's purpose with resp

3. What purpose does the first sentence se

4. Explain why this paragraph is complet

5. What is there about the style of the
makes us feel that the paragraph ends natura
the sentence is long and cumulative, becaus
longer, because it is more strongly emphasized
or because the thought is more important?

C. The following narrative paragraph is from a pupil's composition: —

One of the most interesting examples of heroic action to be found in *Ivanhoe* is Wamba's rescue of his master from the castle of Torquilstone. When the Clerk of Copmanhurst refused to make the attempt to enter the castle on the pretext of confessing the prisoners, Wamba proposed to undertake the enterprise himself. Arrayed in the Friar's frock and assisted by a few Latin phrases learned in his youth, he succeeded in being admitted into the presence of Front-de-Bœuf. Though badly frightened, Wamba played his part sufficiently well to impose upon Front-de-Bœuf, and so gained access to the apartment of Cedric and Athelstane. Here he met with some difficulty. He tried to induce Cedric to don his disguise and escape. Cedric demurred in favor of Athelstane; but Wamba refused to risk his neck for any one except his own master. Cedric was forced to accept the sacrifice as offered, and departed, leaving his faithful jester at the mercy of the savage lord of Torquilstone.

Questions.

1. What is the topic of this paragraph?
2. In which sentence is this topic most fully stated?
3. Do you find anything in the paragraph that does not contribute to the development of that topic?
4. With which sentence does the actual narrative begin?
5. How many sentences in the paragraph do you find that are not narrative?
6. What determines the beginning and end of the composition? The amount of details?
7. Suggest a subject for the composition.
8. Distinguish between its subject and its theme.

310. Characteristics of the Isolated Paragraph. — From our study of specimen paragraphs we may deduce, with respect to the characteristics of the isolated paragraph, the following: —

I. It should suggest, directly or indirectly, at the outset the nature of the subject.

II. Its theme should be sufficiently restricted to permit of adequate treatment in a limited space.

III. The development of the theme should begin at once after the subject has been announced.

IV. Every sentence should contribute something toward the development.

V. The subject should be sufficiently treated to satisfy the expectation aroused in the reader.

VI. The final sentence should be of a character to suggest the end.

Exercise A

311. Make complete and direct answers to each of the following questions. Taking these answers as beginning sentences, develop paragraphs on the topics suggested by them.

1. What is your favorite novel?
2. What is the most attractive shop window you have seen recently?
3. What is the most thrilling incident in *Ivanhoe* or in the *Tale of Two Cities?*
4. What do you enjoy most about the country?
5. What was the nature of your first impression of a football game?
6. Who is the most interesting person you know?

Exercise B

312. Develop paragraphs possessing the chief characteristics mentioned above on the following subjects: —

1. A Waterfall in Winter.
2. The Ugliest Man in Town.
3. Gareth's Vow.
4. Shakspere's Birthplace.
5. The Arrival of an Ocean Liner.
6. The Last Circus.
7. An Evening at the Theater.
8. A Tramp Trip.
9. Christmas Shopping.
10. A Midnight Alarm.
11. A Pastime of my Grandmother's.
12. A Wind Storm.
13. An Exasperating Mistake.

313. **The Related Paragraph.** — In writing a theme upon a subject at all comprehensive, we usually find that a single paragraph is entirely insufficient for adequate development. We find it necessary to use two or three, or many times that number. Our ideas, once we have a clear conception of our purpose and sufficient knowledge about that which we wish to discuss, naturally fall into a series of thought groups which deal with different, though related, phases of the subject. These thought groups constitute paragraphs, which are often so closely related, both in substance and in expression, that much of the significance of any one of them would be lost if separated from its neighbors. They are parts of a larger whole, and only when employed in their proper relations to that whole and to the other parts of it, are they performing their true function.

314. **Paragraph Study II.** — We shall now study several paragraphs for the purpose of finding out wherein the structure of the related paragraph resembles and wherein it is unlike that of the isolated paragraph; and, likewise, for the purpose of discovering the various relationships of paragraphs.

A. It is a very fine old place of red brick, softened by a pale powdery lichen which has dispersed itself with happy irregularity, so as to bring the red brick into terms of friendly companionship with the limestone ornaments surrounding the three gables, the windows, and the door place. But the windows are patched with wooden panes, and the door, I think, is like the gate — it is never opened; how it would groan and grate against the stone floor if it were! For it is a solid, heavy, handsome door and must once have been in the habit of shutting with a sonorous bang behind a liveried lackey, who had just seen his master and mistress off the grounds in a carriage and pair.

But at present one might fancy the house in the early stage of a chancery suit, and that the fruit from that grand double row of walnut trees on the right hand of the inclosure would fall and rot among the grass, if it were not that we heard the booming bark of dogs echoing from great buildings at the back. And now the half-weaned calves that have been sheltering themselves in a gorse-built hovel against the left-hand wall come out and set up a silly answer to that terrible bark, doubtless supposing that it has reference to buckets of milk.

Yes, the house must be inhabited, and we will see by whom, for imagination is a licensed trespasser; it has no fear of dogs, but may climb over walls and peep in at windows with impunity. Put your face to one of the glass panes in the right-hand window; what do you see? A large open fireplace, with rusty dogs in it, and a bare-boarded floor; at the far end fleeces of wool stacked up; in the middle of the floor some empty corn bags. That is the furniture of the dining room. And what through the left-hand window? Several clothes-horses, a pillion, a spinning wheel, and an old box, wide open, and stuffed full of colored rags. At the edge of this box there lies a great wooden doll, which, so far as mutilation is concerned, bears a strong resemblance to the finest Greek sculpture, and especially in the total loss of its nose. Near it there is a little chair and the butt end of a boy's leather long-lashed whip.

— *Adam Bede.*

Questions.

1. What is the particular topic of each of these paragraphs?
2. Explain the relation between these topics.
3. What do you think to be the subject of the composition of which these paragraphs form a part?
4. Show that each paragraph represents a forward step in the development of a larger theme.
5. In what way is each of these paragraphs connected with the one immediately preceding?
6. Why could none of these serve as an isolated paragraph?
7. What would you call the relationship existing between these paragraphs?
8. In what way are the subjects of these paragraphs suggested?
9. At what point in each paragraph is the subject suggested?
10. Show that each paragraph deals with its particular topic to the exclusion of every other.
11. Explain whether or not each topic has a complete statement.
12. In what ways does the related paragraph correspond to the isolated paragraph?

B. The place which William Henry, Prince of Orange-Nassau, occupies in the history of England and of mankind is so great that it may be desirable to portray with some minuteness the strong lineaments of his character. — MACAULAY.

Questions.

1. Does the paragraph appear to be from the midst of a composition or from the beginning of it?
2. What two ideas does this paragraph convey to the reader?
3. Explain whether or not this paragraph is related to the one that should follow it.
4. What is the relation that it bears to all the paragraphs that should follow taken together?
5. What name can you suggest for this relationship?

C. Most of the remarks which we have hitherto made on the public character of Milton apply to him only as one of a large body. We shall proceed to notice some of the peculiarities which distinguished him from his contemporaries. And, for that pur-

pose, it is necessary to take a short survey of the parties into which the political world was at that time divided.

— MACAULAY'S *Essay on Milton.*

Questions.

1. What do you consider the subject of this paragraph?
2. How much of the paragraph did you have to read before understanding the subject?
3. In what way is the paragraph related to what precedes? To what follows?
4. In what way is it like a concluding paragraph? In what like an introductory paragraph?
5. What is the function that it performs?
6. What name do you think appropriate for it?

315. Summary. — We may summarize our deductions about the related paragraph as follows: —

I. In general structure and thought development it resembles the isolated paragraph.

II. It is often connected by conjunctions or reference words with the preceding paragraph.

III. It often depends for its complete meaning upon other paragraphs.

IV. It usually constitutes a definite step forward in the development of a theme.

V. There are several kinds, named according to the function which they perform: —

A. The series paragraph.
B. The introductory paragraph.
C. The concluding paragraph.
D. The transitional paragraph.

EXERCISE A

316. From each of the suggestions given below, develop a series of three or four paragraphs.

1. There were several reasons why Cedric failed to accomplish his purpose of uniting Athelstane and Rowena in marriage, and of then seating them on the English throne.

2. A day in June presents many delightful things to ear and eye.

3. There are three field sports which have a great attraction for me.

4. Several things in the character of Rebecca show her to be an example of the highest type of womanhood.

5. The character of Lancelot is one of contradictions.

6. There are many sources of satisfaction in the life of a farmer.

7. There are three good reasons why cities should own their street railways.

Exercise B

317. Write paragraphs to serve as transitions from one topic to another in the following: —

1. Gareth's vow; his skill as a knight.
2. Richard's personal courage; his reign.
3. An old-time farmhouse; the contentment of the old-time farmer.
4. The life of Lamb; his place in literature.
5. Description of a brook; its usefulness.
6. Gardening; potato culture.

318. Kinds of Paragraphs. — We have already seen that we have several kinds of paragraphs, if we classify them in accordance with the functions they perform. In the same way we may consider paragraphs with reference to forms of discourse, and classify them accordingly, as narrative, descriptive, expository, and argumentative, and we might add persuasive. Of these we shall find that there are only three distinct types: the narrative, the descriptive, and the expository. The argumentative paragraph is not naturally different

from the expository, while the persuasive paragraph may take the form and method of any one of the three.

319. **Study III: The Narrative Paragraph.** — We shall first examine several narrative paragraphs for the purpose of ascertaining: —

I. The general principles that determine the content — what may and what may not be included.

II. The general characteristics of the method of development.

A. The following selection, entitled "An Evening at the Theatre," is from Thackeray's *Sketches and Travels in London.*

Our young ladies, and their stout chaperon and aunt, had come provided with neat little bouquets of flowers, in which they evidently took a considerable pride, and which were laid, on their first entrance, on the ledge in front of our box.

But, presently, on the opposite side of the house, Mrs. Cutbush, of Pocklington Gardens, appeared with her daughters, and bowed in a patronizing manner to the ladies of our party, with whom the Cutbush family had a slight acquaintance.

Before ten minutes, the bouquets of our party were whisked away from the ledge of the box. Mrs. Flather dropped hers to the ground, where Master Jones's feet speedily finished it; Miss Louisa Twigg let hers fall into her lap, and covered it with her pocket-handkerchief. Uneasy signals passed between her and her sister. I could not, at first, understand what event had occurred to make these ladies so unhappy.

At last the secret came out. The Misses Cutbush had bouquets like little haystacks before them. Our small nosegays, which had quite satisfied the girls until now, had become odious in their little jealous eyes; and the Cutbushes triumphed over them.

Questions.

1. What is the subject of this series of paragraphs?
2. Explain whether or not on the mere principle of unity it might form a single paragraph.
3. What is the topic of the first paragraph? Of the second?
4. What relationship do these paragraphs bear to each other — cause and effect, time sequence, contrast, or explanation?
5. What effect does the division into separate paragraphs have with respect to emphasis?
6. What relation does the third paragraph bear to the second? The fourth to the third?
7. What then are the various principles according to which the paragraph divisions were made in the above?

---

1. What are the topics of the various paragraphs?
2. In which do you find the topic stated at the beginning?
3. What besides the disappearance of the bouquets is related in the third paragraph?
4. Explain wherein the unity of the paragraph consists.
5. Which paragraph is devoted entirely to the development of the topic stated in the first sentence?
6. Explain whether or not this is a narrative paragraph.

B. The following is a simple narrative in which the events of a few minutes are narrated in the order of their occurrence, without comment or explanation on the part of the narrator.

But Ivanhoe was already at his post, and had closed his visor and assumed his lance. Bois-Guilbert did the same; and his esquire remarked, as he clasped his visor, that his face, which had, notwithstanding the variety of emotions by which he had been agitated, continued during the whole morning of an ashy paleness, was now become very much flushed.

The herald then, seeing each champion in his place, uplifted his voice, repeating thrice — *Faites vos devoirs, preux chevaliers!* After the third cry, he withdrew to one side of the lists, and again proclaimed that none, on peril of instant death, should dare by

word, cry, or action to interfere with or disturb this fair field of combat. The Grand Master, who held in his hand the gage of battle, Rebecca's glove, now threw it into the lists, and pronounced the fatal signal words, *Laissez aller*.

The trumpets sounded, and the knights charged each other in full career. The wearied horse of Ivanhoe, and its no less exhausted rider, went down, as all had expected, before the well-aimed lance and vigorous steed of the Templar. This issue of the combat all had foreseen; but although the spear of Ivanhoe did but, in comparison, touch the shield of Bois-Guilbert, that champion, to the astonishment of all who beheld it, reeled in his saddle, lost his stirrups, and fell in the lists.

Ivanhoe, extricating himself from his fallen horse, was soon on foot, hastening to mend his fortune with his sword; but his antagonist rose not. Wilfred, placing his foot upon his breast, and the sword's point to his throat, commanded him to yield him, or die on the spot. Bois-Guilbert returned no answer.

Questions.

1. Can you frame a topic that will cover everything in the first paragraph? Explain.
2. Would a statement of the topic improve or impair the paragraph? Reason?
3. Explain whether or not the principle of unity would prevent the first and second paragraphs from being made into one.
4. If combined, what would be an appropriate topic?
5. Explain what makes the present division natural.
6. Show that there is a slight turn in the course of events marked by each new paragraph.
7. What are the principal grammatical subjects in the first paragraph? the second? the third? the last?
8. Upon what principle or principles are the divisions made?
9. Explain why all four paragraphs might without great impropriety have been put into one.

---

1. Explain the nature of the first sentences of these paragraphs.
2. In which do you not find a statement of the topic?
3. Which do not readily admit of a topic sentence?

4. Which do or do not develop any particular topic, suggested or otherwise?

5. What general statement can you make about topic sentences in purely narrative paragraphs?

C. Examine the first paragraph of the composition beginning on page 119 of this book.

Questions.

1. In accordance with what purpose has the writer put so much into one paragraph?

2. What does it contain that does not strictly belong to the topic suggested in the outline?

3. Into how many paragraphs may this be divided, if we follow the method of Scott in the preceding selection?

4. Explain why, if the paragraph be divided, the last sentence might form a separate paragraph.

5. Where would you make the other divisions?

6. What would be the principal subjects of these divisions?

7. What would be the guiding principle in this division?

8. How does it differ from the principle according to which the divisions are made in the composition as it stands?

D. Examine a chapter of *Ivanhoe*, or of any other narrative in which conversation plays a part, to ascertain the effect of the conversation on paragraph division.

Questions.

1. What is the common method of paragraphing conversation?

2. How does a single remark of one of the characters affect the structure of a running narrative in the third person?

3. Omit the remarks of this nature and see if the connection between the paragraphs thus brought together is always clear.

4. What purpose, then, do these brief remarks often serve?

5. Do you sometimes find that a remark divides into two paragraphs what might otherwise form one?

6. Find conversational paragraphs that develop some topic completely.

7. What is your observation about a simple topic's being developed by a series of conversational paragraphs?

320. **The Narrative Paragraph.** — It is evident that the narrative paragraph is one of great variety and flexibility. While he should not violate the principle of unity, the writer is almost entirely free to determine how much or how little he shall put into a paragraph, and is offered a great variety of methods of development and of relationships between paragraphs. Some of the determining factors in the division of compositions into paragraphs may be summarized as follows: —

1. The particular purpose of the author.
2. Introduction of new topic.
3. Mere introduction of new grammatical subject.
4. A slight change of time.
5. A slight turn in the course of events.
6. Interruption by conversation or something unexpected.
7. Contrast.
8. Explanation.
9. Cause and effect.

The kinds of narrative paragraphs, classified according to method of development, are: —

1. The running paragraph, which is the typical narrative paragraph.
2. The topical paragraph.
3. The conversational paragraph.

321. **Study IV: the Descriptive Paragraph.** — We shall now examine some descriptive paragraphs to find out wherein they differ from narrative paragraphs.

A. The following paragraphs are from a description of *Landor's Cottage*, by Poe:—

The blank wall of the eastern gable was relieved by stairs (with a balustrade) running diagonally across it — the ascent being from the south. Under cover of the widely projecting eave these steps gave access to a door leading into the garret, or rather loft — for it was lighted only by a single window to the north, and seemed to have been intended as a storeroom.

The piazzas of the main building and western wing had no floors, as usual; but at the doors and at each window, large, flat, irregular slabs of granite lay embedded in the delicious turf, affording comfortable footing in all weather. Excellent paths of the same material — not *nicely* adapted, but with the velvety sod filling frequent intervals between the stones, led hither and thither from the house, to a crystal spring about five paces off, to the road, or to one or two outhouses that lay to the north, by the brook, and were thoroughly concealed by a few locusts and catalpas.

Questions.

1. What is the thing first mentioned in the first paragraph?
2. What relation do the details in the paragraph bear to that subject?
3. What resemblance does this first sentence bear to a topic sentence?
4. What is the subject of the first sentence in the second paragraph?
5. What relation do the other things mentioned in the paragraph bear to this?
6. What kind of narrative paragraph does this resemble most?
7. Which is the most important detail in this paragraph? In the preceding?
8. Explain whether or not these two paragraphs could be joined.

B. The following paragraph from the theme of a pupil deals with a subject similar to that of Poe in the preceding selection, but in a different way:—

When we reached the hill-top we saw directly before us the old house, which seemed to ramble all over the premises. From the main structure, which was in the colonial style, a large wing rambled off to the left, and from this a low structure of the Dutch type rambled away to the rear, and a long wood-shed rambled still farther, while another wing straggled off to the right, connecting with the outbuildings. Its well-kept condition presented a picture of painstaking thrift. The steep roof of the left wing had been newly shingled, and white patches here and there indicated that the other roofs, all in good condition, had been carefully repaired. Not a brick was loose in the five chimneys, from three of which the smoke was curling cheerfully up through the crisp air. The whole house, though not newly painted, was free from the appearance of decay. The large windows with their innumerable little panes, glistened brightly in the morning sunlight; and as we came nearer, we saw that they were spotless. The floor of the porch, too, and the four long steps leading to it, bore proof of recent cleaning.

Questions.

1. The first sentence implies that this description is preceded by what form of discourse?
2. What is the subject of the paragraph? The theme?
3. Show whether or not the theme can be stated in a sentence.
4. What two characteristics of the house are dwelt upon?
5. Do all the details contribute to the portrayal of these two characteristics?
6. What details of the appearance of the house are given indirectly?
7. What do you think of the propriety of making two paragraphs of this?
8. What likenesses and differences do you find between this and the third paragraph in the selection from Thackeray earlier in the chapter?

C. Study the various paragraphs of the "Sunrise over Geneva" in the preceding chapter for characteristics of the descriptive paragraph.

Questions.

1. What general characteristics of the whole scene are described in the first paragraph?
2. What forms of discourse are mingled in paragraph two?
3. The general effect is what, descriptive or narrative?
4. Does paragraph three aim to give a picture or an impression, — or both?
5. Compare the first sentence of this paragraph with the last; do they aim to express the same idea?
6. Around what two ideas do the details group themselves in the fourth paragraph?
7. What is it that makes the division natural between paragraphs four and five?
8. Explain whether or not this division is imperative.
9. How many different features of the scene are introduced in paragraph five?
10. How do paragraphs six and seven resemble narrative paragraphs?
11. What do we have in these to take the place of the series of detailed happenings in narration?
12. What kind of features are treated in the summary paragraph at the end?
13. What determines the division in most cases in this composition?
14. How many topic sentences do you find in the theme?

322. The Descriptive Paragraph: Summary.—From our study of examples, we may safely infer that the descriptive paragraph, in a large proportion of cases, does not contain a definite statement of the topic; that the topic is often so indefinite, so intangible, that to reduce it to a single statement is quite impossible. What we do most frequently find is that the most prominent part, the most striking feature or the feature first seen, is mentioned first, and that this is followed by details naturally associated with it. Thus the descriptive paragraph is made up of a group of associated details, while the narrative paragraph is composed of a closely related

series of happenings. The length of the descriptive paragraph is conditioned by the number of details necessary to suit the writer's purpose. Some of the factors that determine the paragraph divisions are: —

1. The particular purpose of the author.
2. The introduction of a new detail of importance.
3. The introduction of a narrative element.
4. Change in the point of view.
5. A change in the appearance of the thing described.
6. The time element.

Classifying descriptive paragraphs according to the method of their development, we have: —

1. The group paragraph, the typical descriptive paragraph.
2. The topical paragraph.
3. The sketch or summary paragraph.

323. **The Function of the Paragraph.** — We have seen that the paragraph may constitute a complete composition or that it may be so closely related to other paragraphs that much of its meaning is lost when taken out of its connection. We have seen, also, that the paragraph may be the development of a topic stated at the beginning, or it may consist of a series of connected happenings, or a group of related details. Consequently, a statement of the function of the paragraph must be broad enough to include all these varieties. The function of the paragraph, then, is to give, in a complete and separate structure, unity of expression

to a thought or a group of thoughts, related in such a way that the connection between them is obvious.

Exercise

324. Write compositions as follows: —

1. Develop a descriptive paragraph in which you sketch the characteristic features of a dilapidated farm.
2. Develop a composition of several paragraphs in which you deal successively with the characteristic features of a dilapidated farm.
3. Write a paragraph in which you state in abbreviated form how you spent your last Christmas vacation.
4. Taking the important happenings of your Christmas vacation as topics for paragraphs, develop a long theme.
5. In a single paragraph write a sketch of the most peculiar-looking person you know.
6. Develop a theme of three paragraphs on the same person, dealing with his dress, his features, his general bearing and manners.

In the same manner as above, develop a single paragraph and a theme of several paragraphs on each of the following subjects: —

7. The Ruins of an Old Castle.
8. A Country Sawmill.
9. A Department Store.
10. A Well-kept Farm.
11. A Trout Stream.
12. A Factory Ruined by Fire.
13. The Hills in October.
14. A Fox Hunt.
15. A Theater between Acts.
16. A Sugar Camp.

CHAPTER V

THE INDIVIDUAL SENTENCE: UNITY

325. **The Thought of the Sentence.** — We say that a sentence is a group of words expressing a complete thought, but the examination of a few complex and compound sentences will show us that the term *thought* is a very elastic one. It is evident that there is a vast difference between the thought expressed in two words and that of a sentence which fills a page and a half. The one is simple; the other, complex. It is this complex thought that claims our attention in the study of unity.

A complex thought is made up of a group of ideas, often complex ideas; but, in order that the thought may be single and definite, some one idea must be the center around which the others are grouped. One idea must stand out as principal, and the others must take their places as subordinates. The principal idea does not need to be a grammatical subject; it may be an object or a clause; it may even be a dependent clause.

326. **Sentence Study I.** — Try to find the central idea in the following sentences: —

A. And the bright-eyed, big-hearted singers, from the clerestories of the wood cathedral, peered down sidelong at the ragged Princess as she flitted below on the carpet of moss and tassel.

B. The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle.

C. The blue sky now turned more softly gray and the great watch-stars shut up their holy eyes, for the east had begun to kindle.

D. I received seven callers, cooked a turkey dinner, fell downstairs, and went to the theater.

Questions.

1. What are the various ideas in *A*?
2. Which of these ideas is central?
3. What ideas might be entirely omitted?
4. How many ideas in *B*? How many thoughts?
5. What is the relation they bear to each other?
6. This is a related sentence and depends upon what for its central idea?
7. What is the principal idea in *C*?
8. How are the other ideas related to it?
9. What is wrong with *D*?
10. Explain the effect if we add *all in one day*.
11. Study several other complex sentences to discover whether or not the central idea is always stated.
12. Can the central idea of a compound sentence always be stated? Does it always have one central idea?

327. The Nature of Unity in the Sentence. — If the writer has sufficient mastery over language to express his thought effectively, the nature of the sentence in which he expresses it is determined largely by his purpose. He wishes to communicate to another some particular thought which he has in mind. It may be simple or complex; it may be a series of simple thoughts; but there is in any case a definite point which he wishes to make. Every element of the sentence should contribute in some way toward making that point obvious, if not emphatic. In sentence *D*

of the preceding group for study, the speaker failed utterly to make her point or purpose clear, and the result was a series of statements without any unifying principle. Unity in the sentence, then, means, not a simple thought or a single statement, but a single central thought; it should aim to produce a single effect, a whole result.

Exercise

328. Explain carefully the point which the writer wishes to make in each of the following sentences and show that the modifiers do not obscure it: —

1. As we struggled on up the steep, what appeared to be an impassable barrier arose before us.
2. Knowledge comes, but wisdom lingers.
3. At that moment the chaplain approached the little Dauphin and, pointing to the crucifix, talked to him in low tones.
4. One was taken and the other left.
5. The place which William Henry, Prince of Orange-Nassau, occupies in the history of England and of mankind is so great that it may be desirable to protray with some minuteness the strong lineaments of his character.
6. Sad and heavy, I was returning to the village.
7. Between me and the church spire rose a little hill, on its summit a group of trees, insulated from the rest of the wood.
8. Though the King of England is the uncle of the German Emperor, the relations between England and Germany are far from harmonious.
9. The poetry of Burns is characterized by sincerity, poetic feeling, and a certain rugged sterling worth.
10. Shakspere was endowed with a remarkable poetic gift, lived in an age which offered him unusual opportunities, and possessed the industry to make the most of it.

11. Now is the high tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay.

329. Sentence Study II. — We often meet with sentences that are not unified. We shall endeavor to ascertain some of the causes for lack of unity by examining several examples.

A. John Wesley was born at Epworth in the county of Lincoln, on the seventeenth day of June, 1703, and was the son of Samuel and Susannah Wesley, the former being the learned, laborious, and godly rector of Epworth from about the year 1696 to his death in 1735.

Questions.

1. What did the writer evidently intend to be the central thought of this sentence?
2. How many distinct ideas does the sentence contain? State them.
3. Break up the sentence and reconstruct as you think proper.
4. State the cause of lack of unity in the sentence.

B. Wamba, the thrall of Cedric of Rotherwood, was a jester, who performed many heroic actions; he had the opportunity of his life when he saved the king.

Questions.

1. What is the relation of the idea of the relative clause to that of the main clause?
2. In reality how many main thoughts are there?
3. What is the central idea of each?
4. What are the causes of lack of unity here?
5. Try to reconstruct the sentence so that it will have but one central thought.

EXERCISE

330. Each of the following sentences contains more than one central thought. Reconstruct them or break them up into unified sentences, being careful not to violate the author's purpose where it is evident.

1. Perhaps it might be owing to the serenity of my mind, that I saw cheerfulness in every countenance throughout the journey; a stage-coach, however, always carries animation with it.

2. The small practice field west of the building is better than nothing, but the boys from other schools crowd in, and the authorities should give us an adequate athletic field.

3. They had a merry dance after supper, in which some of the older folks joined, among them the squire; and Master Simon, among the rest, evidently piqued himself on dancing.

4. I crossed the street, ate an orange, and saw the fire engines go by.

5. I knew little about him, but the fact that he was a good walker was apparent to the most casual observer, and he always dressed well.

6. Silas Marner was very religious in his own narrow way at Lantern Yard, but when he came to Raveloe, he did not mingle with his fellow-men, but gave all his attention to hoarding gold.

7. He was an odd mixture of small shrewdness and simple credulity, and his appetite for the marvelous was extraordinary.

8. Lamb liked to meet chimney sweepers, not old ones, for they did not seem attractive; but he had a reverence for young sweepers, who preached a lesson of patience to mankind.

9. Scott is said to have written *Ivanhoe* in six weeks, and it certainly shows his interest in mediæval affairs, but here, as elsewhere, some of the characters which are intended to be important are quite subordinate, and many subordinate characters occupy prominent positions.

10. The delivery wagons begin to run at four o'clock in the morning; and the light sleeper awakes and can think of nothing but his own misdeeds.

11. When Lancelot called for his shield, Elaine stripped off the case and gave the naked shield; and Lancelot departed, and Elaine sat alone in her tower.

12. The plumber built a little fire on the sidewalk, and mended the hole in the roof.

13. I was going out to lunch that day, and it rained in the early morning, but having put the children to bed, and quieted the house, I still had a little time to give to my literary labor, for you must know I was trying among other things to make a name for myself in the literary world.

14. The maid polished the knobs on the front door, and the boys played in the street, waving their hands frantically to every passing horse.

15. Niagara falls over one hundred feet in one great leap; the scene makes us wonder at the majesty of the Creation.

331. Sentence Study III. — Examine the following sentences to discover the particular cause of the lack of unity: —

A. Of the wild strawberry, which, by the way, grows in abundance on my grandfather's farm, there are a great many varieties.

B. Taking the vow which his mother imposed, Gareth went to the court of Arthur and became a kitchen scullion, an office which was very obnoxious to him, for he was of noble birth.

C. We soon arrived at the shore, where we discovered the remnants of a boat which had been wrecked by a storm, which must have done much damage along the coast.

Questions.

1. What is the central thought in sentence *A*?

2. Does the relative clause contribute in any way toward the central thought? How remote is it from the central thought?

3. What is the central thought of sentence *B*?

4. What is there in sentence *B* that does not belong to the central thought?

5. State the principal ideas in sentence *C*.

6. Which of the relative clauses is directly concerned with that thought?

7. Which elements should be omitted in each of the above sentences?

8. In which sentence is the part to be omitted of a parenthetical character? In which is the unity impaired by stringing together relative clauses?

Exercise

332. In the following sentences explain whether the unity is impaired by parenthetical ideas, by supplementary clauses, or by loosely arranged relative clauses. Correct the sentences by omitting the irrelevant material, or by breaking them up into two or more.

1. This is the most attractive characteristic of the man, who is always interesting, and whom it is well worth your while to meet.

2. Longfellow, some of whose important works are *Hiawatha* and the *Golden Legend*, was born in Portland, Maine.

3. Then Sir Lavaine, who had borne to earth a knight of good repute, at whose hands many another had suffered defeat, brought his horse to Lancelot.

4. My uncle's summer home, for he is very fond of his vacation, was built on a high bluff, which is sandy in its formation, overlooking the waters of the Penobscot Bay, where, you will remember, the Baron de Castine was the earliest settler.

5. The President, who had received a large popular vote, decided that the administration of Indian affairs must be removed entirely from politics, for the Indians are really the wards of the people of the whole country.

6. Browning wrote fifty poems on different people, published under the title of *Men and Women*, and dedicated them to Mrs. Browning in a beautiful poem called *One Word More*.

7. The defeated candidate called for a recount of the ballots, many contested election cases having been decided against him, so the election was very unsatisfactory.

8. His sister, who always dressed in black, was determined to go.

9. The church, a dignified old colonial structure, stood in the geographical center of the township, where it was surrounded by tall fir trees, which finally proved its undoing, for they attracted the lightning.

10. The birds frequently build their nests in the tall spruce trees, which are much sought after by the lumbermen, for they make the best spars for big ships which sail on foreign voyages.

11. Jim fell asleep in an apple barrel, and when he awoke he heard the plans of the pirates, who were going to seize the schooner, which had been fitted up to recover some treasure which had been buried on an island by a pirate who was dead.

12. Togo won a decisive victory over Rojestvensky in the battle of the Straits of Japan, which are waters adjacent to Japan, and far away from Russia, which was the base of supplies for the Russian admiral.

13. The public lectures provided by the Board of Education are much esteemed by the people, who in their eagerness for knowledge crowd the public libraries daily.

14. Dr. Primrose was the vicar of a parish in Ireland, a country which has been oppressed for many years, indeed ever since he had married he had been a country minister, an occupation for which he was eminently fitted, because he was an optimist.

333. Sentence Study IV. — Study to discover why the central purpose is not obvious in the following sentences: —

A. In a little red house that stands far back from the beaten road, near the little village of Clearwater, in the heart of Devonshire, England, John was born on Friday, the 15th of January, 1871.

B. Scott was a lover of the romance of the Middle Ages, and this is proved by his many stories dealing with that period.

C. And Arthur, the noble-minded king, about to depart with his knights to make preparations for the tournament, when he learned that Lancelot would not compete for the ninth diamond, but would remain at home, on the pretext that his recent wound had not yet healed, went away grieved, but without suspicion of the real cause of Lancelot's determination.

D. As soon as we had come ashore, they hurried us into a carriage, and we were driven to the old home, where mother gave us a hearty welcome.

Questions.

1. Are the principal facts of date and place of birth suitable for a single sentence?
2. What detracts from the unity of *A*?
3. Explain whether the two ideas of *B* are inconsistent with unity.
4. What is the effect if we begin the sentence with *That* and omit *and this?*
5. What is intended to be the central idea of *D*?
6. Preserve the subject *we* throughout. What is the effect upon unity?
7. In which sentence is unity obscured by too many minute details?
8. In which does the construction result in incoherence as well as in lack of unity?

Exercise

334. Explain whether the lack of unity in the following sentences is due to too many details, to improper subordination, to intricate construction, or to change of construction. Rewrite the sentences as they should be.

1. Ginseng is a plant well known by name, but its three leaves, divided into leaflets, surmounting a stem about a foot in length, and its simple greenish white flower, and bright red berry-like fruit, are not a common sight nowadays.

2. John was walking up the street and he met a friend who told him he was not in favor of his running for Congress.

3. Over a thick carpet of most delicious greensward, hundreds of oaks, broad-headed and short-stemmed, which had perhaps looked down upon Roman soldiers, who rolled beneath them, enjoying the protection they afforded from the hot sun, flung their gnarled arms out to mingle with those of beeches and hollies.

4. The Round Pond is situated in the midst of the woods which stand around it on every side, cutting off all view of the surrounding country, and casting shadows on every part of its surface.

5. Who has not felt that love of country, especially one's native country, whether he remains at home or is a wanderer in foreign lands where he never hears his native tongue or sees his country's flag, is a thing that every one should cherish in his heart?

6. As I walked home after falling into the icy water while skating, the bitter wind pierced my soaking garments, and the water running down my arms formed icicles at the finger tips of my gloves.

7. The shipbuilding industry in Massachusetts lasted much longer than the supply of lumber would lead one to suppose, for after the forests had disappeared lumber was imported from North Carolina and other places where the lumbermen have not been so active, and then the skilled artisans of the state kept at work as long as there was any hope of a remuneration.

8. The house is three stories in height, built of brick painted red and the plaster between them white, with green blinds whose shutters are supported on hinges which creak when the wind blows, but are serviceable in keeping out the heat in summer and the cold in winter.

9. Macduff had got some English soldiers to Birnam Wood, and they were ordered to cut down some trees, carrying them before them to Dunsinane, Macbeth being encamped there.

10. The schoolmaster is generally a man of some importance in the female circle of a rural neighborhood and is considered

a kind of gentleman-like personage, of vastly superior taste and accomplishments to the rough country swains.

11. My master was taken by the men of Belial and when they had rifled his mails and his gold marks had been taken, they set up a demand for a large sum beside.

12. The look of brightness attendant upon the thought he was putting into form, would, when the utterance was through, suffer a relapse which, for want of strictly definite words, may be described as a sombering of the eyes when they were widest open.

13. On the 4th of July, while Admiral Sampson, who was first in command, was away, with his flagship, the *New York*, Admiral Schley and the fleet, consisting of the *Brooklyn*, the *Oregon*, the *Indiana*, the *Texas*, and several other vessels, won a splendid victory over the Spanish fleet.

14. Dryden degraded his talents, as we have seen, and catered to an immoral public.

15. The works of Keats, written mostly between the years 1816 and 1821, when he died, and consisting of *Endymion*, which was severely criticised by the reviewers; *Hyperion*, in two different versions, both of which are fragments; *The Eve of St. Agnes*, a mediæval love story; *Lamia* and some shorter pieces, entitle him to lasting fame.

335. Summary I: Essentials of Unity. — From our study of the principle of unity in the sentence, we may conclude that: —

1. A sentence should have but one central thought.
2. Every idea in the sentence must be concerned with that central thought.
3. The central thought must be obvious.

336. Sentence Unity Defined. — Unity in the sentence is that quality which exists when all the ideas contained in the sentence are concerned with one obvious central thought.

337. Summary II: Obstacles to Unity. — In our preceding studies we have found that some of the obstacles to unity are: —

I. Compound sentences.
II. Parenthetical ideas.
III. Supplementary clauses.
IV. Tagging relative clauses.
V. Too many details.
VI. Improper subordination of ideas.
VII. Involved construction.
VIII. Change of construction.

General Exercise

338. This exercise contains sentences involving all the principles of unity. State the particular cause of the impairment of unity in each case. Rewrite the sentences as they should be.

1. The meeting-house, which was about as homely as any I ever saw, stood in the woods, which stretched away in all directions, and behind it was a graveyard.

2. The drawbridge across the river was not far from a schoolhouse which stood on a hill, and the scholars used to visit it at recess time to see the vessels pass through on their way to and from the city five miles up the river, which was an important manufacturing town.

3. Much of the dramatic interest in *Macbeth* centers in the development of character in the hero of the play, which was written in the full maturity of the power of Shakspere.

4. Shakspere returned to Stratford in 1611 and purchased the finest house in the town, from which he had practically run away years before, a disgraced young man.

5. We first decided to leave the parrot at home, but her little owner grieved at our decision, and finally Poll was allowed to go, and was placed in the care of a servant, who took her to the baggage car.

6. Goldsmith's family was poor, and he did not receive a proper education both on account of this and because he played in school instead of working, although when he went to college he worked harder.

7. In *Les Miserables* we have the story of a bishop, and he is said to have been the Bishop of Provence.

8. I played but once and lost, and then after watching the other players for a time I got up and left the room.

9. It is over a year since they began to build the fire escape, and now it has cost three thousand dollars, but there is talk of tearing it all down, for non-union labor had a hand in its construction.

10. The study of English has been much enjoyed, but now we shall turn our attention exclusively to exposition.

339. Symbols for Marking. — In marking papers for correction, pupils may use the following symbols: —

S—U to denote lack of unity in the sentence.

U+ to denote the presence of too many ideas.

U—C to note that lack of unity is due to incoherent structure.

CHAPTER VI

THE INDIVIDUAL SENTENCE: COHERENCE

340. The Structure of the Sentence. — There are two kinds of structure with which sentences are concerned. One is based upon grammatical laws and the other upon rhetorical laws. Sentences must be constructed in accordance with the former in order to insure the correct relationship between words; but sentences may possess grammatical accuracy without being very intelligible. Other qualities than that of correctness are essential. In the first place, there must be clearness of thought. The sentence must be so constructed as to render obvious the relationships that exist between the various ideas of which the sentence is made up. The rhetorical principle that concerns the structural relations of the ideas of a sentence is coherence.

341. Sentence Study: Coherence. — We shall now examine several sentences for the purpose of finding out just what factors in sentence structure concern the element of clearness or coherence.

A. Next morning the squadron *with the rising of the sun* under oar and sail issued gallantly from its retreat in the Golden Horn, and sought the boastful enemy off Plati *in order of battle.*

B. Looking up the street in the direction of the market, the cause of the disturbance was seen to be a large black goat.

C. He told the servant to tell Henry if ***he*** saw ***him***, what ***he*** had found out about the place.

D. We had traveled for several hours ***but*** began to feel fatigued, but we decided to go on to the next town, ***as*** we learned that it contained better hotels.

Questions.

1. With what does the first italicized phrase in *A* belong?
2. What does the second italicized phrase modify?
3. Where should these two phrases be placed?
4. What do you find for *looking* to modify in *B*?
5. Is this participial phrase grammatically connected with the rest of the sentence?
6. Try to explain the antecedents of the italicized pronouns in *C*.
7. What is the effect of this confusion of pronouns upon the thought of the sentence?
8. Explain whether or not the conjunctions in *D* make clear the proper relations between the clauses which they connect.
9. Substitute the appropriate conjunctions.

342. The Nature of Coherence in the Sentence. — The faults which we have examined in the preceding sentences suggest in a general way the kind of things with which coherence in the sentence is concerned. The first of these is the arrangement of the various structural elements, the words, phrases, and clauses of which the sentence is composed. Closely related ideas should be placed together. The second important factor in coherence is agreement; elements that belong together in the sentence must accord in construction. Dependent parts must have principals to modify. Lastly, the various parts of the sentence must be properly bound together by words of connection.

343. Coherence Study I: Arrangement. — Try to discover the common faults of arrangement by a careful examination of the following sentences: —

A. He refused to do what he was told point-blank.

B. I confess that I felt at this rudeness of the fellow's somewhat nettled.

C. But Lynette muttered, "Wherefore did the king scorn me?" as she lingered by the field of tourney.

D. But Lynette muttered, lingering by the field of tourney, "Wherefore did the king scorn me?"

E. The boy sang praises morning and night and then to his trade turned again whereby he earned his daily bread.

Questions.

1. Is *point-blank* intended to modify *refused* or *told?*
2. Where should it be placed?
3. What does the phrase *at.....fellow's* modify?
4. What other expression is misplaced by the present arrangement?
5. What two expressions are there claiming close structural relationship with the verb in *C*?
6. By what means can both be placed near it?
7. Arrange the sentence properly in two different ways.
8. What does the participial phrase modify in *D*?
9. What is misplaced in *E*?
10. What related parts are made incoherent by this misplacement?

Exercise

344. Study the following sentences until you discover what parts are misplaced and then reconstruct them.

1. A wise man wishing to know another when he is telling a story always pays attention to him.

2. Low and earnest was the voice of the speaker, and admirably in harmony with the sentiment.

3. There he beheld a cottage rudely constructed of oak logs and overgrown with vines, in the shadow of towering pines.

4. We heard the sound of music as we approached the house, and now and then a burst of laughter from one end of the building.

5. Over the heavy projecting fireplace, standing by a white horse and in armor, was the portrait of a warrior.

6. In a certain volume Raphael wrote a hundred sonnets, dinted with a silver-pointed pencil for her whom he loved.

7. He plunged; and then black-shadowed by the mere,
Saw six tall men haling a seventh along,
A stone about his neck to drown him in it.

8. Men, says a Chinese manuscript, ate their food for the first seventy thousand ages, clawing, just as they do in Abyssinia to this day, or biting it from the living animal.

9. No one will tolerate it for a moment having any pretensions to politeness.

10. Football trains not only the body, but teaches self-reliance.

11. I watched the balloon as it disappeared in the distant clouds, with a telescope.

12. The prisoner was sent to prison for being intoxicated by order of the court.

13. Drifting at a distance one day we descried a shapeless object.

14. The tall, stately lily grew beside a pretty bed of modest blue violets, in solitary state.

345. Coherence Study II: Participles. — One of the frequent causes of incoherence in sentences is the loose use of participial constructions. The following sentences furnish examples of some of the more common faults: —

A. Not finding the wind favorable, a large part of the day was consumed in waiting.

B. Standing in the midst of the valley and half concealed by large maple trees, we could see the house we sought.

C. Peace being declared between France and England in 1748, the Governor had now an opportunity to sit at his ease in Grandfather's chair.

Questions.

1. Who did not find the wind favorable?
2. What is wanting in the matter of agreement?
3. In what two ways may this sentence be reconstructed?
4. What does the participial phrase in *B* modify?
5. Correct *B* by replacing the verb by one in the active voice, with *house* as subject.
6. The absolute expression in *C* has the force of what kind of clause?
7. Try the effect of changing the present construction into an adverbial clause. Where should it be placed?

Exercise

346. Explain the particular cause of incoherence in the following sentences and write them out as they ought to be:—

1. The swineherd having gone out into the woods one morning as his manner was, his cottage was left alone.
2. Touched and grieved at this injustice, a petition was drawn up and presented to Parliament.
3. Being fond of playing with fire, a few sparks were allowed to escape into a bundle of straw.
4. Distressed at the fellow's pitiable condition, and wondering how one could sink to such degradation, my heart yielded to its generous impulses.
5. On our arrival being announced, accompanied by his two sons, the squire came to receive us.
6. The boy sang praises morning, evening, noon, and night, returning straightway to his task.
7. The fire engines were early on the scene, the alarm having been heard almost as soon as it was given.
8. One day, while walking up Broadway, my attention was drawn to a singular spectacle.
9. Having been informed that the people were begging for their liberties, it became the Czar's duty to grant the request.
10. He pulled off his mask, revealing the sunburnt features of Wilfred of Ivanhoe.

11. The hero is an old mariner, having been compelled to wander into many lands because of his crime.

12. Passing up Fleet Street, a large red brick church may be seen on the left-hand side.

13. Being very fond of honey, a colony of bees is always to be found in his garden.

14. Looking at the distant mountains, they appeared indistinct in the distance.

347. Coherence Study III: Connectives. — Incoherence in sentences is frequently due either to insufficient or inexact connectives. A few conjunctions are made to do the work of many. Sometimes conjunctions are incorrectly forced to take the place of pronouns. The following sentences furnish examples of the misuse of *and*, *but*, and *so*.

A. Elaine regarded the scarred shield of Launcelot as a sacred thing, *and* she feared it might rust or become soiled, *and* made a covering for it.

B. We stopped at a country store *and* asked how far it was to Stillwater *as* evening was setting in.

C. The evening was far advanced *and* the Squire would not allow them to change their traveling dress, *and so* ushered them at once into the old-fashioned hall.

D. They had visited all the principal cities of Europe, *but* were anxious to get home, *so* they began preparations for returning.

E. *While* Lynette had already seen evidences of Gareth's skill, she still felt only contempt for him, *as* he had been a kitchen knave.

Questions.

1. Why did Elaine make the covering for the shield?

2. If the first *and* is replaced by *therefore*, what other change will be necessary?

3. In what other ways may the proper relation between clauses be indicated?

4. For what purpose was the stop made at the country store?

5. By what constructions is purpose expressed in English? Which is preferable here?

6. Was the stop made *because* the sun was setting, or *when* it was setting? What conjunction is needed?

7. What is the relation between the first and second clauses? Between the second and third?

8. What is the relation between the first two clauses in *D*? What conjunction will express that relation?

9. Does *so* express a close and definite relation between clauses? Reconstruct the sentence, beginning it with *since*.

10. Did Lynette feel contempt for Gareth, *while* he was giving evidence of his skill, or *in spite* of it? What conjunction will express the proper idea?

11. Is time, cause, or condition expressed by *as* in this sentence? What conjunction will express the idea definitely?

Exercise

348. The sentences below are lacking in coherence because of too many, too few, or inexact conjunctions. Study the sentences to find out the proper relations between clauses, and then correct the errors by inserting, removing, or substituting connectives, or by reconstructing the sentences. Participial phrases and infinitives of purpose will be found helpful in certain sentences.

1. We remained the whole day at the inn and rested, as we knew we had an undertaking before us that would test our powers of endurance.

2. Then Sir Bedivere went a second time across the bridge and paced the shore while he counted the pebbles, sunk in thought.

3. Shakspere was born of an illiterate family, and is now an authority in English diction.

4. Owen Kildare now writes beautiful English, while he did not learn to read and write until he was a man.

5. The acquiring of a good English style is a work of years, but it is worth while, but of course is hard work.

6. Olivia was forward, while Sophia was quiet and reserved.

7. This proved to him that he was discovered, so he turned round and ran away.

8. Supply and demand should govern prices, while a tariff is designed to regulate supply.

9. Although the day was intensely cold, we all went skating, but enjoyed it very much.

10. Silas had not been robbed in the last fifteen years, and he thought it safe to leave his door open.

11. This was what Nancy was prone to do and caused Godfrey so much hesitation.

12. Bees pay no attention to the rose, the sweet-scented lilac, or the heliotrope, and it is evident that they are not attracted by the perfume of the flower.

13. He was dark, with flashing black eyes, steel-gray hair, but only thirty years old.

14. They came and visited me again, as they were going away.

349. Coherence Study IV: Pronouns. — Failure to make the relation between pronouns and antecedents clear is probably the most common cause of incoherence. There are many ways in which this important relation is violated.

A. To lie in the shade of a sturdy maple on a hot July afternoon, with the breeze fanning the leaves above you, and the blue and white of the sky far beyond, makes *it* very agreeable.

B. One of the sailors fell overboard and was rescued just in time by *their* comrades.

C. I was so busy when he told me about *it* that *it* never occurred to me that *it* was you to whom he had given *it*.

D. Bo-bo stuffed himself with roast pig, after burning down the house, *which* disgusted his father exceedingly.

E. He recalled to the fellow the proposition *he* had made *him* a few weeks before, when *he* was at *his* office.

Questions.

1. In which of the above sentences is there no antecedent for the pronoun?

2. In which is there a confusion of different uses of a pronoun?

3. In which is there disagreement in number?

4. Which contains ambiguous references?

5. What is the nature of the changes demanded in *A*? In *B*? In *C*? In *D*? In *E*?

Exercise

350. Explain why each of the following sentences is incoherent; then make the necessary alterations: —

1. Bo-bo threw a portion of the pig to his father, telling him to eat, at which he was horrified.

2. All this time quite a different character sat upon the deck, which was a lad very poor and infirm.

3. In reply to your letter of last week in regard to catalogues of our goods, we are sending it to-day.

4. Suspicion fell on Silas, which he stoutly denied.

5. Silas's knife was found near the bed, which confirmed his guilt.

6. The prohibition of the sale of liquor is desirable, as it is dangerous to the morals of the community.

7. The student was punished, but although he deserved it, his standing in the class was not lowered.

8. Roosevelt was loudly cheered at Richmond, and it was repeated at every town at which his train stopped.

9. His solitude makes his oddness all the more peculiar who absents himself from all the gatherings of his neighbors.

10. I saw the President's message in the *Springfield Republican*, which I always read.

11. He told him to take his purse and to supply his wants from it, for he had enough for his own needs.

12. Soon after the discovery of his loss, Silas Marner determined to ask the villagers to help him to recover it.

13. Before he knew it he had become a miser. This grew gradually upon him, and he spent his evenings counting and recounting them as his hoard grew.

14. Dolly thought he could be improved, so she endeavored to accomplish this by a call at Silas's cottage.

351. Coherence Study V: Change of Subject. — Examine the following sentences to see the effects produced by shifting from one subject to another.

A. At last Sir Bedivere did as Arthur bade and a hand was seen to rise from the lake and the sword was received by it.

B. The citizens assembled to consider the matter and after due deliberation a definite plan was decided upon.

C. When we arrived, the clamor of a troop of dogs attracted us, as they came bounding across the lawn.

Questions.

1. What possible interpretations of the second clause of sentence *A*?
2. Reconstruct, preserving *Sir Bedivere* as subject throughout.
3. What awkwardness results from the change of subject in *B*? Reconstruct.
4. What should be the principal subject in *C*?
5. Do you see any reason for avoiding change of subject in relative clauses?
6. Make a general statement about changing the subject in sentences.

EXERCISE

352. Improve the coherence in the following sentences by avoiding unnecessary changes of subject: —

1. The postboy rang the porter's bell, which resounded through the frosty air, and the distant barking of dogs answered it.

2. He wore a cap and bells, and at his side hung a wooden sword.

3. It was a bright moonlight night, but the cold was extreme.

4. We had been riding for some time along the wall of park, before the house came in sight, and we saw the lights streaming from the upper windows.

5. He could not reach his destination and a horse was secured and the journey continued.

6. Not every one who tries can become a poet, for nature and heredity have something to do with it.

7. The study of the history of wild animals shows that many are killed and occasionally an animal dies of old age.

8. When I entered the schoolhouse, little did I think of what would happen to me, or that that night would always be remembered by me.

9. A few years ago fish were so plentiful in our streams that one could catch a supply in a few minutes, but now you may traverse the brooks from swamp to swamp and catch nothing.

10. All his hopes were blasted, he was a ruined man, and a person who believed in no God.

11. The casual sight of a playbill which was picked up the other day tempts me to call to mind a few players.

12. He was never married, but his youthful addresses were paid to the beautiful Susan Winstanley.

353. Coherence Study VI: Parallel Structure. — Particular care is needed in the construction of phrases or clauses that are similar in meaning, or that have a common dependence.

A. They, too, were in full regalia, their faces visored in silk and gold, having heads resplendent with coronets of drooping feathers, wearing ample neckcloths heavy with tasselated metallic fringing falling to the knees.

B. He appeared disturbed and to be eager to escape further injury.

C. The former retreated in triumph to their pavilions, and shame and disgrace accompanied the latter from the lists.

D. After rejecting in contempt the services of Gareth and when she had vainly endeavored to rid herself of him by taunts, Lynette rode on at a gallop.

Questions.

1. What expressions in *A* bear a like relation to the main part of the sentence?
2. Reconstruct, making the last two phrases conform to the first.
3. What omission in *B* will render the sentence clearer?
4. What word in the second part of *C* corresponds to the *former?* What words in the latter part correspond to the two phrases in the first part?
5. Select a verb that will correspond to *retreat* and recast the sentence.
6. In sentence *D* what bears to the main clause the same relation as the dependent clause?
7. Should both be participial phrases, or dependent clauses?
8. What should be the structure of parts of a sentence that are similar in meaning, or common in dependence?

Exercise

354. Study the following sentences to find out the parts which should be similar in construction, and then make the proper changes: —

1. The caravans began emerging from the dim cloud of their own raising, and to spread at large over the land.
2. The uniformity of arms and armor, the steeds' trappings, the order and regularity of the general movement, identified the body as some favorite corps of the army.
3. At his left side there was a scimiter, and he held a lance in his right hand.
4. Dinner was served in a spacious oaken chamber, the panels of which shone with wax, and around it were hung ivy and holly.
5. He was evidently the wit of the family, dealing in sly jokes with the ladies, and with a liking for harping on old themes.

6. Instead of equipping a boy well for his future career, he is sent out with only a smattering of knowledge.

7. By studying English is meant the endeavor to understand some of the classics of our language, and that we try to express ourselves correctly.

8. Soon after his return home, and discovering his loss, he tried to think of some one to suspect, fastening his vague misgivings upon him.

9. This passage shows that his accusation had caused him to despise his fellow-men, and he was hating his neighbors.

10. He had lavished on this inanimate object a wealth of affection, which another might have reserved for relatives, bestowing it on a dear friend.

11. Training is necessary to fit us for active life after we leave school, and when we must rely upon ourselves.

12. We feel that the course of Japan was justifiable, and let us hope for her success.

13. Johnson's style has none of Addison's colloquial elegance, and it is not characterized by Swift's idiomatic terseness.

14. The poems of Burns possess exquisite tenderness, are refined in humor and with a native ease and grace unsurpassed in English poetry.

15. Without more ado he knelt where he stood, beads in hand, fixing his eyes upon the one point of devotional interest.

355. Summary I: Essentials of Coherence. — From our study of the structure of the sentence we may say that coherence depends upon: —

1. The arrangements of the parts of which the sentence is composed.
2. The proper agreement between related parts.
3. The use of exact connectives between the parts.

356. Coherence Defined. — Coherence is that quality which exists in the sentence when it is so constructed that the relations between the various parts is obvious.

357. Summary II: Means of securing Coherence. — Our studies in the preceding pages have shown us that:—

A. To secure proper arrangement, —

1. Parts closely related in thought should be placed near together in the sentence.
2. Parts distinct in thought should be separated.

B. To secure proper agreement, —

1. Pronouns must agree with their antecedents.
2. Their antecedents must be expressed.
3. Their antecedents must not be ambiguous.
4. Participial constructions must be properly dependent.
5. Parts similar in thought or common in dependence should be similar in construction.

C. To designate proper relationships: —

1. Exact conjunctions must be used.
2. Dependent ideas must be properly subordinated.
3. Principal thoughts must be properly coördinated.

General Exercise

358. In the following sentences incoherence may be due to one or to several causes. First find out what the causes are, and then reconstruct the sentences.

1. The two-family house combines many of the features of a private house and an apartment, which does not satisfy some people.
2. When he was about to depart he hoped that I would not be lonesome.
3. John had more confidence in Waldemar than the others.

4. Looking out over the bay, it was discovered that an ocean-liner was grounded.

5. In the morning the bard was awakened, and his companions proposed returning to Bedford.

6. English scenery is always verdant, so a slight rise in temperature has a marked quickening effect, and the landscape becomes animating.

7. By filing in this office a list of your references, a record of your age and previous experience, we can soon secure you employment.

8. They found Dr. Manette sitting at his bench, after climbing several flights of stairs, and he seemed very anxious when they entered to finish a pair of shoes which he was making.

9. Replying to your favor of recent date, it is impossible for us at the present time to give you the information you desire.

10. Unlike to mankind's mixed characters, a bundle of virtues and vices, inextricably intertwisted, and not to be unraveled without hazard, he is good throughout.

11. Scott passed much of his early life at the farm of his grandfather, in consequence of delicate health, amid the legends and ruins of Kelso.

12. Both of Defoe's parents were Puritans, and the active lad was trained in an academy where vigorous Saxon English was taught.

13. Bees are overwhelmed by wind and rain, spiders catch them, the cattle crush them, are drowned in rivers and ponds, benumbed by cold, and in many nameless ways cut off and disabled.

14. In June, when there is the smell of clover in the fields, of blooming rye on the hills, with the sweet honeysuckle about the house, I know the day of the wild strawberry is at hand.

15. At one end of the street stands a house that belonged to my grandfather, while at the other end can be seen that of his arch enemy, the Colonel.

16. Passing up Waterloo Place, on the left-hand side, as one enters lower Regent Street, stands a dull red building of Corinthian architecture.

17. Athelstane replied that he would fight on the following day in the general mêlée, which did not please Cedric.

18. He is a boy of parts, with a decided liking for literature, and having the energy to accomplish something in the world.

359. Symbols for Marking. — In the correction of themes the following symbols may be used to indicate the cause of incoherence: —

S—C to denote that there is incoherence between parts of the sentence.

Cs. to denote that incoherence is due to lack of parallel structure.

Ca. to denote that incoherence is due to faulty arrangement.

CHAPTER VII

Description

360. The Nature of Description. — There are two kinds of material with which we deal in composition: objects and ideas. In description we are dealing with objects. The object may be at rest or in motion, but our aim in either case is the same; namely, the presentation of the chief characteristics of a particular object with such vividness that a mental picture is created in the minds of our hearers or readers. Furthermore, the purpose we generally have in describing is to affect the feelings of the reader or hearer. We see something which moves us to laughter, to thrills of joy, to pity, or to tears, and we undertake to describe the object to our friends that they may see what we saw and feel what we felt. Always when we do this we deal with a specific object, not with a class. When we deal with a class we deal with ideas. We sometimes speak of describing one's pleasure, one's anger, or one's grief; but in reality we do not do so; we describe the person under the effects of these feelings. Description, then, deals with the appearance of specific, concrete objects, and aims at the reproduction in the mind of another of a mental image, and consequent feelings similar to those experienced by the writer when he saw the object itself.

361. Description and Narration. — Description and narration are both concerned with objects. It has sometimes been said that description deals with objects at rest and that narration deals with objects in action; but this is only half true, because description may deal with objects in action as well as at rest. It would be difficult to find some objects absolutely at rest. The fact is that description is concerned with the appearance of an object at some particular time, and that narration has to do primarily with the actions of the objects themselves, or of those by which they are affected.

362. Study I: Description and Narration. — The following themes of pupils dealing with the same general subject serve to illustrate the chief differences between description and narration. Study the two selections carefully for the purpose of discriminating between the different phases of the subject dealt with and the resulting differences in vocabulary.

A. Under the Trysting Tree

The morning after the fall of the castle of Torquilstone, the victors assembled at their accustomed meeting place in the greenwood for the purpose of dividing the spoil of their victory. Cedric with his followers and the Black Knight were present, but the jolly Friar had not been seen since the fall of the castle. Locksley dispatched several men to search the ruins for him, and then turned to the business in hand. He asked Cedric to make choice of either of the two portions into which the spoil had been divided, but Cedric refused any part of the booty. He had waited only to thank the band and their captain for their aid, and wished to set out at once for Rotherwood. At this point Cedric's attention was attracted to Wamba, whom he desired to reward for the sacrifice he had made. At Wamba's request, Cedric pardoned Gurth

for his desertion, and then granted him his freedom, adding to that a hide of land.

Then the Lady Rowena rode up and thanked Locksley and his band as her deliverers, off[illegible]n the freedom of her forests and her wea[illegible] in [illegible]

Cedric, [illegible] lack Knight, expressed his gratitude, and invited him to make Rotherwood his home. The Knight promised to visit him soon, whereupon Cedric took his departure.

The Black Knight, on being given his choice of the spoil, asked the privilege of disposing of De Bracy, whom he set free, with the warning to beware of his future actions.

Locksley then presented the Knight with the bugle he had won at the tournament, and showed him how to wind a blast that would bring aid at any time. Just as the division of the booty was completed, the rescuing party returned with the Friar, who dragged after him his prisoner, Isaac of York. Another prisoner, the Prior Aymer, was then brought in, and the two were compelled to pay a large ransom before they were allowed to go their ways.

When the prisoners had departed, the band dispersed, and the Black Knight, after expressing his regard and friendship for Locksley, rode off through the forest.

B. Under the Trysting Tree

At some little distance from the yet smoldering ruins of Torquilstone, once the terror of the surrounding country, stood an old oak, which for many a long year had stretched forth its giant arms in defiance of the elements. Indeed, it might almost seem that the immense tree had been placed there for the express purpose of affording its generous shelter to the forest glade that nestled at its foot. The latter was in the shape of an amphitheater of old, perhaps twenty paces in diameter, and closely surrounded with willows and beeches, whose branches almost met overhead, forming a vaulted roof of verdure in summer, and breaking the force of storms in winter. Under the great oak

that marked the northerly end of the inclosure was a natural throne of sod, which showed signs of frequent use.

Here and there throughout the surrounding forest were picketed horses, whinnying to ea[illegible]. Some bore the rich trappings and armor of the Norm[illegible] humbler and less showy harness of th[illegible]ich [illegible]ght have been recognized as belonging to the Thane of Rotherwood.

The scene inside the glade was well in keeping with the bright tints of the autumn leaves. It looked almost Oriental. There, piled high in the middle of the inclosure, stood an immense heap of treasure, the plunder from the castle: rich tapestries wrought perhaps in some Persian workshop, heavy tankards of silver, strong coats of mail, and casks of the oldest wine. Here and there were Locksley's gallant yeomen, clad in the well-known Lincoln green, as fine an exhibition of mankind as one might wish to see. Near the throne, conversing with the chief of the outlaw band, was Cedric the Saxon, simple and unpretentious in his dress as in his character. Following a glance of anger that the Saxon Franklin every now and then sent to the other end of the glade, one could discern the Norman Knight, Maurice de Bracy, unhelmed and unhorsed, leaning against a tree. He was dressed, as was the custom of his class, in rich silken and satin stuffs, which, however, were so bedraggled with blood and dirt that they had lost all semblance of their former appearance. All present were intensely interested in the proceedings, though for varying reasons. It was a scene that most of those present would not soon forget, one of vital interest to them, to rescued and rescuers, to King and captive.

Questions.

1. What things are in *A* that are not in *B*?
2. What is there in *B* that is not in *A*?
3. What general difference in statements about things mentioned in both *A* and *B*?
4. What is the purpose of the writer in *A*? in *B*?
5. Does the writer in *A* make any attempt to convey an idea of the looks of the scene? If not, why not?

6. What is the principal difference in vocabulary between the two themes?

7. What difference do you distinguish between the two themes in the use of verbs?

8. Express in a short theme your idea of the general differences in purpose, method, and use of words.

Exercise

363. Explain how each of the following subjects may be treated narratively and descriptively: —

1. Ivanhoe in the Lists at Ashby.
2. Charles Darnay in the Court Room.
3. The Group of Children before Irving's Door Christmas Morning.
4. Rebecca on Trial at Templestowe.
5. Lancelot in a Passionate Mood.
6. Gareth and the "Morning Star" on the Bridge.
7. Tommy in the Last Snowstorm.
8. A Group of Children at Play.
9. Giacomo the Organ Grinder.
10. A Crowd in the Park.

364. Description and Exposition. — The distinction between description and exposition is often more difficult to make than that between description and narration, because some kinds of exposition are similar in method to description. In making the distinction, several things must be considered. We have already seen that description deals with objects; exposition, on the other hand, has to do with ideas — ideas formed often from direct consideration of objects, but not intended to present a picture to the mind. What, then, is the distinction? In the first place, description deals with the particular, and exposition with the general: we

describe a particular horse, but we explain what a horse is; we describe a particular flower, but we define the term *flower*. In the second place, there is usually a great difference in purpose: in description we make our appeal almost entirely to the feelings, while in exposition we address ourselves to the thoughts of the reader. The one aims to move, the other to inform. Lastly, the vocabulary of description is for the most part essentially different from that used in exposition: the words of description are suggestive, picturesque, and often indefinite in meaning, while those of exposition are usually exact, restricted in meaning, and often scientific.

365. Study II: Description and Exposition. — Compare the following theme with the descriptive theme in Study I to discover the difference in purpose, the differences in subject-matter, and in vocabulary: —

UNDER THE TRYSTING TREE

On the morning after the storming of the castle of Torquilstone, there was an important meeting under the trysting tree in Harthill Walk. There were present at the beginning the Black Knight and his prisoner, De Bracy; Cedric and his followers, among whom were Wamba and Gurth; and Locksley with such of the surviving members of his band as had taken part in the storming of the castle, with the exception of the Friar. They had assembled to distribute the spoils of the previous day's conquest. Shortly after the proceedings had begun, Lady Rowena with a large retinue appeared, and an interview took place between her and De Bracy. Later the Friar appeared, leading Isaac of York, whom he had discovered in the cellar of the castle. The next to be brought in was the Prior of Jorvaulx, who had been taken captive on the highway by Allan-a-Dale.

There occurred, too, under the trysting tree at this time, several things which, although of seemingly little import, have an important bearing upon future events in the story. In the first place, when Cedric took leave of the Black Knight, the latter suggested that he had a boon to ask of Cedric in the near future. Cedric promised to grant it ere it was asked; and the result was the reconciliation between the noble Franklin and his disinherited son. The next thing of importance is Richard's freeing of De Bracy; who informed John of the whereabouts of Richard, and thus led to the attack upon him in the forest. The presentation of the horn by Locksley furnished the means whereby the King's life was saved. Finally the letter given to Isaac for Bois-Guilbert led to the trial of Rebecca as a witch, and thus to the death of the overbearing Templar.

The two chapters dealing with the gathering are, however, interesting to the reader for a reason entirely different from that connected with the future events in the story. Our interest is centered in the scene itself. The wildly romantic setting, the sterling qualities of the outlaws, the striking situation of the King of England, the genuineness of Cedric, the manliness of Gurth, and the fidelity of Wamba, the jolly bragging nature of the Friar, the cringing miserliness of Isaac and his deep devotion to his daughter, and the full-mouthed hypocrisy of the Prior, offer an opportunity for the study of human nature in a wide and varied field. It is a scene that we can linger over and return to, because of its dramatic as well as its romantic characteristics.

Questions.

1. What things are treated here that are not considered in the descriptive theme?
2. Explain why they found no place there.
3. What things were treated there that find no place here? Why?
4. Explain clearly whether the above theme deals with objects or ideas.
5. With what did the descriptive theme deal?
6. What is the purpose of the writer here?

7. What differences in the choice of verbs and adjectives in the two themes?

8. To what does the descriptive theme make its appeal? The above theme?

Compare also the following themes:—

A. The First Trailing Arbutus I Ever Saw

It was on the edge of a wooded slope that I came upon the object of my search the first May Day I spent in New England. It was lying half concealed in a bed of leaves just below a large bowlder, above which stood several sturdy trees. Only a few blossoms seemed to be visible at first, but upon closer examination, parts of its hairy stem and many of its rusty evergreen leaves were distinguishable from the dead tree leaves of the previous year. They were rough to the touch, and, while many of them preserved a somewhat regular rounded form, heart-shaped at the base and coming to a point at the end, others were curled and shapeless, and very much disfigured by being worm-eaten. But the flowers themselves made ample amends for the uninviting leaves. Some of them had stretched up until they were entirely free from their leafy coverings; others were resting satisfied at being able to enjoy the fresh May air and sunshine; and some were just peeping out as if half afraid to appear. The small waxy pink blossoms, gathered in clusters at the ends of the hairy stems, laden with a delicious perfume, breathed assurance that summer would soon be coming up that way.

B. The Trailing Arbutus

The trailing arbutus, commonly known as the Mayflower, and sometimes as the ground laurel, is a member of the heath family. It is to be found early in the spring along the edges of forest and in uncultivated uplands. Its slender stem, which is covered with rusty hairs, trails along close to the ground. It is an evergreen and its rusted leaves are rounded, being heart-shaped at the base. The small blossoms are pink or white,

varying in hue. They consist of a calyx of five sepals; a five-lobed salver-shaped corolla, which has a slender tube hairy within; two stamens; and a single pistil, with a five-lobed stigma. The flowers grow in clusters on the ends of the stem and its branches. They are very fragrant and are much prized because they are among the earliest blossoms to appear in spring.

Questions.

1. Which theme appeals to us the more? Why?
2. Explain the difference in purpose on the part of the writer in the two themes.
3. What kind of information is given in *A*? in *B*?
4. What particulars are given in *A* that are not and could not be given in *B*?
5. Suggest other similar particulars that might be given in *A*.
6. What details in *B* would be out of place in *A*?
7. What verbs are used in *A* that would be out of place in *B*?
8. How do the adjectives differ in the two themes? Characterize the two classes.
9. Write a short theme, in which you explain the general differences between the two themes.

366. The Kinds of Description. — Basing our classification upon the writer's purpose and method of treatment, we may say that there are at least five kinds of description: circumstantial or enumerative, suggestive, impressionistic, characteristic, and narrative. We also hear of scientific descriptions, but much of the so-called scientific description is the purest exposition. It deals with generalizations, giving those things which are common to the whole class, while genuine description deals with those characteristics which distinguish the individual from the class. Legal descriptions of property fall under the same head. Their purpose is to define the limits of a piece of property so accurately

that it may be exactly located. There is no intention of presenting any image to the mind; and it is no more a description than is the definition of a circle.

367. **Enumerative Description.** — Enumerative or circumstantial description, as the words imply, aims to present an object by describing in detail all the various parts of which it is composed. The method is akin to analysis, which is exposition. It is at this point that exposition and description meet, and it is sometimes difficult to determine to which form of discourse the composition belongs. The genuine enumerative description aims at presenting, not so much a single picture, as a series of pictures; the picture of the whole is often lost in the mass of details, although the individual parts may stand out vividly. In such cases, by means of a proper conclusion, in which the prominent characteristics of the whole are suggested, the writer may give both a vivid picture of the separate parts and a clear conception of the total effect.

368. **Study III: Enumerative Description.** — In the following paragraph, from Motley's *Rise of the Dutch Republic*, we have a description of William of Orange. Study the passage until you understand the purpose and method of the author.

A tall, handsome youth of twenty-two came forward: a man whose name from that time forward, and as long as history shall endure, has been and will be more familiar than any other in the mouths of the Netherlanders. At that day he had rather a southern than a German or Flemish appearance. He had a Spanish cast of features, dark, well-chiseled, and symmetrical. His head was small and well placed upon his shoulders. His

hair was dark brown, as were also his mustache and peaked beard. His forehead was lofty, spacious, and already prematurely engraved with the anxious lines of thought. His eyes were full brown, well opened, and expressive of profound reflection. He was dressed in the magnificent apparel for which the Netherlanders were celebrated above all other nations, and which the ceremony rendered necessary. His presence being considered indispensable at this great ceremony, he had been summoned but recently from the camp and the frontier, where, notwithstanding his youth, the Emperor had appointed him to command his army in chief against such antagonists as Admiral Coligny and the Duc de Nevers.

Questions.

1. What is the purpose of the author in this description?
2. Enumerate the various details mentioned.
3. What things are grouped?
4. Explain whether or not details are so grouped as to present general characteristics.
5. What are the central ideas in the various groupings?
6. What are the most vivid impressions that this portrayal leaves on our minds?
7. Explain whether the author's aim was to present that which was characteristic or to give a complete portrayal.

369. Suggestive Description. — Suggestive description differs from enumerative description in that it has for its aim the production of a picture of the whole. It is not restricted by masses of details which obscure the general effect because of the inability of the mind to carry them or to order them. It sketches the dominant features of the subject, those things which particularly distinguish it from others of its class. The writer aims to present the picture in such a way that it will appeal to the reader in the same way that the original appealed to him; hence he presents those things

only that made vivid impressions upon him through a strong appeal to his feelings. This is genuine literary description.

370. Study IV: Suggestive Description. — Study the following paragraph from Irving's *Sketch Book* by comparing it with the paragraph in Study III.

We come now in full view of the old family mansion, partly thrown in deep shadow, and partly lit up by the cold moonshine. It was an irregular building, of some magnitude, and seemed to be of the architecture of different periods. One wing was evidently very ancient, with heavy stone-shafted bow windows jutting out and overrun with ivy, from among the foliage of which the small diamond-shaped panes of glass glittered with the moonbeams. The rest of the house was in the French taste of Charles the Second's time, having been repaired and altered, as my friend told me, by one of his ancestors, who returned with that monarch at the Restoration. The grounds about the house were laid out in the old formal manner of artificial flower beds, clipped shrubberies, raised terraces, and heavy stone balustrades, ornamented with urns, a leaden statue or two, and a jet of water. The old gentleman, I was told, was extremely careful to preserve this obsolete finery in all its original state.

Questions.

1. How many different features of the scene are introduced?
2. Mention some of the many features of the scene that have been omitted.
3. What would be the effect of introducing these features?
4. With what degree of accuracy has the author described the features mentioned?
5. What is the nature of the writer's treatment of the characteristics given?
6. Which of the following adjectives apply to it: general, broad, specific, definite, sketchlike, detailed, picturesque, accurate, sensuous?

7. Explain what effect the author aimed to produce.

8. Compare with the paragraph in study III in this respect. What is the picture here?

9. Study the two paragraphs for the use of descriptive adjectives. Which uses more? Why?

10. What is the difference in the kinds of descriptive words used in the two selections?

11. Write a theme in which you compare the two paragraphs as examples of description.

371. **Impressionistic Description.** — In the form of description known as impressionistic, the primary purpose of the writer is not to present a picture of the whole, but to create a vivid impression by emphasizing the most striking characteristic, or characteristics, of the object described. This may be done in two ways: by laying stress upon a quality which is most prominent in the general effect, or by dealing exclusively with a single feature that is so extraordinary that all the rest is forgotten. For example, all the visible parts of an old house — the crumbling chimney, the decayed roof, the weatherbeaten clapboards, the sagging porch — might impress one only with the idea of dilapidation or desolation, and in describing it he would seek to reproduce simply that impression, which would represent a characteristic quality of the whole. On the other hand, a single feature of a face may be so prominent that all others are obliterated in the impression made upon one's mind, and to reproduce that impression would necessarily involve the suppression of less striking features.

372. **Study V: Impressionistic Description.** — Examine carefully the following paragraph from *David*

Copperfield and compare it with the two preceding paragraphs for study: —

At length we stopped before a very old house bulging out over the road; a house with long, low, latticed windows bulging out still farther, and beams with carved heads on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below. It was quite spotless in its cleanliness. The old-fashioned brass knocker on the low-arched door, ornamented with carved garlands of fruits and flowers, twinkled like a star; the two stone steps descending to the door were as white as if they had been covered with fair linen; and all the angles and corners, and carvings and moldings, and quaint little panes of glass, and quainter little windows, though as old as the hills, were as pure as any snow that ever fell upon the hills.

Questions.

1. How many strong impressions does the author seek to reproduce here? What are they?
2. What details contribute in each case to the general effect?
3. How much of an idea do we have of the general size, color, and structure of the house?
4. Enumerate important features of a house not mentioned here.
5. What words are most important in producing the first impression? In producing the second?
6. Compare the conception we have of this house with that of the old family mansion in the selection from Irving.
7. Which is more effective? Why?
8. Explain the chief difference between impressionistic description and enumerative description.
9. Write a short theme in which you explain the purpose and method of the writer in the above description.

Exercise

373. Write themes of a single paragraph in accordance with the following suggestions: —

1. An enumerative description of the front of the house in which you live.
2. A suggestive description of a ravine or a canyon viewed from the upper part of it. Suggest length, stream, steepness of sides, verdure, rocks, light, shade, etc.
3. An impressionistic description of an old castle characterized by "a mass of towers upon a mass of rocks."
4. An enumerative description of Lancelot's shield. Give material, size, and shape; number, size, and location of scars, etc.
5. A suggestive description of the covering that Elaine made for it, following the hints given in the poem.
6. An impressionistic description of the shield. Let the dominant impression be produced by the dents and scars on the shield.

374. The Point of View. — In most descriptions it is necessary that the reader be acquainted with the point of view from which the writer is describing. A landscape, a building, or a person looks very different when viewed from a distance and when viewed at close range. Again, an imposing object, like a high precipice or a towering building, when viewed from below makes an entirely different impression from that which it makes when viewed from something of its own height. The point of view determines not only what features of the object can be described by the writer, but also explains to the reader the part of the object to be described, and, largely, the reason for its appearing as it does. Sometimes, in order to give a complete picture,

the author has to change his point of view. In doing so he must keep the reader informed, else confusion will result. The moving point of view has the advantage of determining to a large extent the order of treatment. In certain kinds of description, especially in fiction, there seems to be no particular point of view; the writer knows all and views the objects from all sides. He has, nevertheless, a point of view. If we understand that the author is describing a person or a scene from his perfect knowledge of the subject, we expect a life-sized picture—each detail natural as it would appear if we were in its immediate presence. The method of indicating the point of view varies greatly; sometimes it is stated directly, sometimes indirectly, and sometimes it is suggested by the general plan of procedure.

Exercise A

375. The following are the first sentences of descriptive passages; tell the point of view in each case where it is stated, and explain the advantages offered by it: —

1. Towards the close of the day, the road wound into a deep valley.

2. Between the two tall gateposts of hewn stone . . . we beheld the gray front of an old parsonage terminating the vista of an avenue of black ash trees.

3. From a low perch above the mountains behind Becos the sun is delivering the opposite European shore of the Bosphorus from the lingering shades of night. Out on the bosom of the classic channel vessels are swinging largely at their anchorage.

4. The sun was setting upon one of those rich grassy glades which we have mentioned in the beginning of this chapter.

5. The mason Abraham Knupfer sings, with trowel in hand, scaffolded in air, so high that he levels under his feet the church with its thirty buttresses and the town with its thirty churches.

6. As I sit in my window this summer afternoon, hawks are circling about my clearing.

7. Please leave the little chapel for a moment and walk down the nave, till you come to two sepulchral slabs near the west end and then look about and see what sort of a church Santa Croce is.

8. At length I found myself, as the shades of evening drew on, within view of the melancholy House of Usher.

Exercise B

376. (1) Tell from what different points of view the subjects given below might be described; (2) determine what would be the best point of view for describing them; (3) explain the advantages possessed by the point of view you suggest; (4) write short introductory paragraphs in which the point of view is made clear in some way to the reader.

1. A Picturesque Glen.
2. A Burning Hay Barn at Night.
3. A Fire in the City.
4. A Dangerous Dog.
5. Your Pet Dog.
6. A Waving Cornfield.
7. A Cottage on a Hillside.
8. Your Room.
9. An Avenue in the City.
10. A Country Fair.
11. A House in a Broad Valley.
12. An Audience at the Theater.

377. The Central Idea. — In our study of the whole composition, we saw that every theme should have a definite purpose that should determine in a large measure the selection of material. In literary description that purpose may be to present the reader with the

details of a scene or object, to suggest to him a picture of the whole, or to impress him with the most striking characteristics. In any case the reader should be made acquainted with the writer's purpose, and in most cases it is well to do this by presenting the general picture in a few words before going into details. This gives him the central idea, because in giving the general picture we naturally include the impression made by it. This is the order of observation in approaching an object: first the whole object, then the broader outlines, and lastly the more definite details. The comprehensive impression that we get first is sometimes called the *fundamental image.*

378. **Selection of Details.**—Two things should govern in the selection of details in description: they are the point of view and the purpose of the writer. The point of view determines those things that may be chosen with propriety. For example, in the composition in chapter III, the writer, standing on the brow of a mountain twenty miles away, could not reasonably speak of swans upon Lake Geneva, or people walking in the streets of the city. The writer's purpose governs his selection of details from among those that his point of view allows him. In the enumerative description, the purpose is generally such that all important details permitted by the point of view are included. In suggestive description, only sufficient details should be given to make the picture stand out vividly. The aim here should be to include those striking characteristics that coöperate undeniably to produce the desired effect, and to exclude everything that does not make a specific

contribution to that effect. Such a description is fully as fortunate in what is left out as in what is included. In impressionistic description the task is still easier. We wish to produce an impression of extreme beauty, of massiveness, of desolation, of grace; in selecting details in such a case, what we have to do is to answer the question: What in the actual scene impresses the beholder with that particular feeling? In no case is it necessary to mention details that are common to a class. Only those characteristics that distinguish the individual object are of any weight.

Exercise

379. Make a list of details that you would mention in writing on the following subjects: —

1. Your Room (enumerative).
2. The Old Red Schoolhouse (1. enumerative; 2. suggestive).
3. A Beautiful Autumn Sunset (1. suggestive; 2. impressionistic).
4. An Old Homestead (1. suggestive; 2. impressionistic).
5. A Group of Pleasure Seekers (all three kinds).
6. A Christmas Dinner Table (1. enumerative; 2. suggestive).
7. An Abandoned Farm (impressionistic).
8. The Most Wretched Part of Town (impressionistic).

380. Grouping of Details. — There are several factors that enter into the question of grouping details in description. In enumerative description the greatest difficulty arises, because of the larger number of details to be considered. But the one safe rule to follow is:

Things grouped together in the original should be so grouped in the picture. For example, all the different objects on one side, or in one corner of a room, that are to be mentioned, should be considered before passing to another part of a room. The part treated first may well be the part seen first as one enters the room. In describing a person, the more general characteristics, such as age and stature, would naturally come first; then dress, features, and bearing. Each of these subjects should be finished before it is left. In a suggestive description, details should be grouped either in accordance with this idea of relationship, or in accordance with that of similarity and contrast. Those things that help to produce a certain effect, for example, should be placed together, while those contributing to another effect should be placed in another group. In impressionistic description, all details go to produce a certain impression; here all that is needed is a natural arrangement; it may be the order suggested by relationship, by contiguity, or by similarity, or it may be the order in which the details were observed by the writer.

Exercise

381. Arrange in proper order the details which you selected in the preceding exercise; also select and arrange in topical form details for the following subjects:

1. A City Flower Garden (1. enumerative; 2. suggestive).
2. The City Viewed from Its Highest Building (all three kinds).
3. The Old Swimming Hole (1. suggestive; 2. impressionistic).
4. An Apiary (1. suggestive; 2. impressionistic).

5. The Most Ridiculous-looking Clown I ever Saw (1. enumerative; 2. impressionistic).

6. An Old-time Cottage (1. suggestive; 2. impressionistic).

382. **Description of Inanimate Objects.** — A literary description, to be worth anything, must be interesting. How are we to infuse interest into the descriptions of simple inanimate objects? Two things are essential: we must make them striking, that is, unordinary; and we must treat them in certain respects as if they had life. Enough has already been said about making use only of those details that characterize the object, that is, distinguish it from its class. We can treat it as if it had life by using words that express motion or action of some kind. *Life* is the secret of success in descriptive as well as in narrative writing.

383. **Study VI: Inanimate Objects.** — Pick out the words in the following passages that seem to give motion to inanimate objects: —

1. The roofs of the two larger (wings of the house) were very steep . . . sweeping down from the ridge beam with a long, concave curve, and extending at least four feet beyond the walls in front, so as to form the roof of two piazzas.

2. Between the chief building and western wing arose a tall and rather slender square chimney of Dutch bricks.

3. The door to the west wing was in its gable, and quite simple, — a single window looked out to the south.

4. Excellent paths . . . with velvety sod filling frequent intervals between the stones, led hither and thither from the house.

5. The spruce, for instance, is a straight-trunked tree that throws out branches that ride upward like crescents, and bear needles that hang downward like fringes.

6. A confusion of delight, amidst which the breasts of the

Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.

—*The Façade of St. Mark's*, RUSKIN.

384. **Description of Persons.** — Descriptions of persons may be of any of the three kinds, or may be a combination of any of them. An informational description should be enumerative, but it should be more than that: a general impression should accompany the details. Descriptions of persons are often given for the purpose of suggesting their characters, but whenever this purpose entirely dominates, the composition becomes expository. There must always, however, be something of this character element in a really interesting description. In impressionistic descriptions of persons, this character element is confined to the dominant characteristic; but care must be exercised here, or the description will fall into caricature. The aim of personal description should be to present the individuality of the person.

385. **Study VII: Personal Description.** — Study again the description of William of Orange in Study III, and compare it with the following description of the *Old Apple-Dealer*, by Hawthorne: —

He is a small man, with gray hair and stubble beard, and is invariably clad in a shabby surtout of snuff color, closely buttoned, and half concealing a pair of gray pantaloons; the whole dress,

though clean and entire, being evidently flimsy with much wear. His face, thin, withered, furrowed, and with features which even age has failed to render impassive, has a frost-bitten aspect. It is a moral frost which no physical warmth or comfortableness could counteract. The summer sunshine may fling its white heat upon him, or the good fire of the depot room may make him the focus of its blaze on a winter's day; but all in vain; for still the old man looks as if he were in a frosty atmosphere, with scarcely warmth enough to keep life in the region about his heart. It is a patient, long-suffering, quiet, hopeless, shivering aspect. He is not desperate, — that, though its etymology implies no more, would be too positive an expression, — but merely devoid of hope.

Questions.

1. What is the difference in purpose in the two descriptions?
2. What different forms of description are combined in the above?
3. For what purpose are details given here? In the description of William of Orange?
4. With what details do both writers begin?
5. What are the various groups of details in each description?
6. What details are included in each group?
7. What things are mentioned in one that are omitted from the other? Why are they omitted?
8. In which is the character element stronger?
9. Which suggests more qualities of character?
10. Which makes a more vivid impression? Why?

386. Description of Animals. — Descriptions of animals should resemble closely those of persons. A close study will show that animals differ in appearance and disposition almost as much as persons differ. Here again omit all common or commonplace details; deal only with distinctive features. Give character to the dog, or the horse, or the bear, as you would give character to a person, but beware of introducing narrative.

387. Study VIII: Description of Animals. — Study the following animal description, paying particular attention to the distinctive features presented: —

A. Erect and moveless he (the great bald eagle) sat in the growing light, his snowy, flat-crowned head thrust a little forward, consciously lord of the air. His powerful beak, long and scythe-edged, curved over sharply at the end in a rending hook. His eyes, clear, direct, unacquainted with fear, had a certain hardness in their vitreous brilliancy, perhaps by reason of the sharp contrast between the bright gold iris and the unfathomable pupil, and the straight line of the low, overhanging brow gave them a savage intensity of penetration. His neck and tail were of the same snowy whiteness as his snakelike head, while the rest of his body was a deep, shadowy brown, close kin to black.

— *Kindred of the Wild*, ROBERTS.

B. Toby was the most utterly shabby, vulgar, mean-looking cur I ever beheld: in one word, *a tyke*. He had not one good feature except his teeth and eyes, and his bark, if that can be called a feature. He was not ugly enough to be interesting; his color black and white, his shape leggy and clumsy; altogether what Sydney Smith would have called an extraordinarily ordinary dog. — *Rab and His Friends*, BROWN.

Questions.

A. 1. What characteristics of the eagle are given?

2. Upon what is most stress laid?

3. What is the most vivid impression given?

4. Explain whether this is an enumerative, suggestive, or impressionistic description.

5. In what respects does the description resemble that of a person?

6. What elements of character are suggested?

B. 1. What is the purpose of the author in the description of Toby?

2. What kind of description is it?

3. What details are given?
4. What is the chief impression made?
5. How much of Toby's character is suggested?
6. How accurate a knowledge have we of Toby's size, color, age, etc.?
7. What likenesses and differences between these two descriptions?

Exercise

388. Develop a theme of a single paragraph in accordance with each of the following suggestions: —

1. A Fine Specimen of the Wild Goose (with long head, slim black neck, black bill, wing feathers, tail, and feet; the rest snowy white).
2. Bob, our Dog, a Scotch Terrier of Purest Type.
3. Haricourt, a Trim, Sleek-limbed Pacer.
4. Smut, Our Pestiferous Donkey.
5. A Group of Sleeping Kittens.
6. Billy, Our Neighbor's Goat.

389. Objects in Motion. — We may say that in general there are two different ways of looking at objects in motion. In each case the result is governed largely by the point of view. Sometimes objects in motion are viewed in such a way that the impression is in the main constant. Under such circumstances we usually give one picture of the object as affected by action. When the impression is not constant, because the object is approaching or receding, we give, instead of a single picture, a series of pictures. These pictures become so rapid sometimes as to constitute a series of genuine moving pictures. If carried too far, however, the description becomes embellished narrative. In other words, the action assumes the dominant place. Always

in true description of this nature the effect of the action or motion upon the object, not the action itself, is the important thing. The chief impressions should come from this feature of the subject, and such details as contribute to that end should be used. Other things may well be omitted. The effect is sometimes the same as that resulting from a moving point of view. In this kind of description we need to be on our guard against falling into narration.

390. Symbols for Marking. —

Nar. to indicate that there is too much narrative in the composition.

Exp. to indicate that the theme is more expository than descriptive.

Imp. to denote that the impressions are not vivid, or are confused.

Det. to indicate that details are improperly arranged, are inadequate, or are too numerous.

P. V. to denote that the point of view is not clear, or that details are inconsistent with the point of view.

Fig. to denote impropriety in the use of descriptive figures.

General Exercise

391. Mark the following themes for correction, pointing out faults in general method, in point of view, in the selection of details, in the use of figures, in coherence, etc. Rewrite the themes, making the necessary corrections.

A Squadron of Cavalry

A dark cloud of dust appeared on the horizon, and, as the minutes wore on, it seemed to approach nearer and nearer. A

confused rumbling was then heard, punctuated now and then by a shriller sound. Soon, however, the patter of the feet of many horses could be easily heard. Intermingled with this, was a dull, beating sound. Through the dust clouds, shafts of light were reflected from long lances; a dark mass rose out of the dust bordered by many brilliant colored turbans. The beating of drums and the clash of cymbals were now plainly distinguishable and added to the impressiveness of the scene. The Saracen band, for such it was, moved rapidly forward, the shouts of men were heard above the din, and then, as the sound of the hoofs on the ground became more rapid, the whole squadron, as if on rollers, disappeared into another dust cloud. The sounds caused by the retreating horsemen became less and less distinct and finally died away. At last the dust clouds rolled away, and the sun shone brightly on the deserted plain.

A Deserted Farmhouse

While walking one day in Christmas Week around Revonah Mountain in Sullivan County, I came upon a farmhouse which had evidently been deserted for many years. It stood back from the road, surrounded by straggling fruit and shade trees. Near by was an ivy-grown bucket hanging over a dried-up well. Across the road, stood the barn and outbuildings, dilapidated and bare. The house itself was in a pitiful condition. The north side was bared of its shingles; it seemed about to fall inward; the south side bulged out over the ground, with the roof overhanging the side. The windows were empty of their panes; the door had fallen off its hinges and lay as an obstruction to the prowler.

A Train at Night

The picture of an approaching train on a dark night is one never to be forgotten. In this case, the land happens to be hilly and the train comes into view gradually. A dull chugging is heard in the distance, and a bright headlight is seen to reach the top of the hill. As the train approaches, a dull, red cloud hangs over the engine, and the chugging changes into a hissing

sound. The headlight becomes brighter and dazzles the eyes. The sound becomes as loud as thunder, and in an instant the engine with its cars whizzes by. It seems as though it were covered with foam and sweat. Steam seems to rush from a thousand outlets. The cab is alive with fire from the blazing furnace. All this occurs in an instant, but a long line of lights go by, accompanied by a dull, rumbling sound. The sounds gradually die out, and the lights fade away. Only the occasional shriek of the warning whistle reminds us of the train which has just passed by.

The Ruins of a Factory

Not far from a rough road, a broken-down and dilapidated paper mill stood. A few broken-down brick walls are seen at first. Within the space formerly bounded by the walls, a thick growth of grass had grown up. Throughout the growth of grass old and rusty wheels were lying about, half embedded in the soil. At one corner of the walls a foundation of masonry lay; on this platform, the old boiler lay there still, while the cylinders and pistons were still in position. Above all, the broken chimney towered, lonely and eloquently portraying the busy life that once went on there. Here and there, large paper vats lay still filled with old pulp. On the whole, the scene was a melancholy one of deserted industry.

The Regatta on the Hudson

The race was on. The Hudson was crowded from shore to shore for five miles below the bridge with brightly colored pleasure boats, steamboats, rowboats — all kinds of boats. One could scarcely see the river; here and there between the bobbing boats a gleam of it might be caught, while a thin, straight line of silver stretched out of sight from north to south in the middle: on this the shells were appearing from the bridge. On the banks moved the observation cars, each train bearing a distinctive combination of the college colors against a background formed by the black of the spectators' clothing blended with the green of the Highlands towering above them. A terrible din came from

the river; the blasts of the steamboats and of the locomotives mingled with the cries of the leathern-lunged contingents; the inhospitable Highlands turned back toward the opposite shore the bedlam which reached them. The oncoming shells looked like toothpicks head-on in the distance. As they approached, the bodies of their crews glistened in the sun as they moved; the blades of the crews sparkled as they touched the water. As the shells approached nearer, they gave the appearance of machines worked by clockwork; each man was a part of the machine. Nearer and nearer as they came, the unity of the machines became more and more apparent. Flashing by like a hounded deer, the first boat passed, leaving in its wake a line of receding ripples. As it went farther and farther into the south, it became more and more like the toothpick it was in the northern part of the silver strip and then it passed out of sight, a point in that strip.

CHAPTER VIII

ENGLISH CLASSICS

THE SKETCH BOOK

392. **Questions for Study.** — There are, in general, three kinds of questions below: one kind deals with the impressions which the author aims to produce in his descriptions and reveries; another kind concerns the means he uses to produce the desired impressions; and the third aims to discover what the author tells us of himself in his work. Keep these three things constantly in mind in your study, and try to formulate your ideas into definite answers.

THE VOYAGE

1. What is the effect of the temporary absence of worldly scenes and employments upon the voyager?

2. What are some of the subjects for meditation on a sea voyage?

3. What things in Irving's description of the sea are real? what imaginative?

4. What is the central thought in Irving's meditation about the "distant sail gliding along the edge of the ocean"?

5. Show that the author's meditation on the floating mast was natural under the circumstances.

6. Which predominates in these meditations: narration, description, or exposition? Give reasons for answer.

7. Quote some short examples of each form of discourse from the meditations.

8. By what means does the author heighten interest in the captain's story?

9. What feelings would a story of this kind naturally arouse in the passengers?

10. Explain whether the paragraph immediately following the captain's story is narrative or descriptive.

11. Pick out descriptive adjectives, nouns, and verbs.

12. What is the dominant impression of the storm that the author wishes to reproduce?

13. With what effect is contrast used in this sketch?

14. What fine touches of suggestive description are given toward the close of this sketch?

15. What variety in the description of the crowd waiting at the pier?

16. What is the prevailing impression created by the merchant? by the young woman of humble dress? by the account of the sick sailor?

17. What is the dominant impression of the last paragraph? What contrast in this paragraph?

18. What is the author's purpose in this sketch, to give a narrative of his voyage, a description of what he saw, his meditations, or something different still?

19. How much of an idea have we of the details of his daily life while on the voyage? of the length of time consumed by the voyage? of the people he met?

The Wife

1. How is the theme of this sketch suggested by the first paragraph? What is the theme?

2. What is the author's attitude toward his subject?

3. Which character stands out more clearly in this sketch?

4. By what means are the characters portrayed?

5. What are the dominant traits of each character?

6. What in reality was at the bottom of Leslie's disquietude? In what respect was he wanting?

7. What evidence do you find that the writer was correct in

his observation about Leslie's endangering the only bond that can keep hearts together?

8. Why were the two happier in their poorer condition than they had been before?

9. What meaning has this sketch for us?

10. What does this sketch reveal with respect to the author's disposition? his power of observation? his tastes and sympathies?

11. In what respects does it resemble an ordinary short story? In what does it differ from a short story?

12. What feelings is the sketch intended to arouse?

Rip Van Winkle

1. Explain whether the first paragraph is exposition or description.

2. What words in the first two paragraphs are picturesque in effect?

3. What verbs are vividly descriptive?

4. Why was Rip a favorite of the women of the neighborhood? Why did the children like him?

5. Explain the attitude of the women toward Dame Van Winkle.

6. What significance in the fact that the dogs never barked at Rip?

7. Is the author sympathetic or satirical in his attitude toward Rip?

8. What qualities of character are shown in Rip's favorite pursuits and pastimes?

9. Why did he have an insuperable aversion to all profitable labor?

10. What is Rip's dominant trait? Defend your opinion.

11. What does the author mean by "well-oiled" disposition?

12. What capacity for contentment had Rip?

13. What is the author's attitude toward Dame Van Winkle? Is it a just one?

14. How does Wolf reflect his master?

15. How does Dame Van Winkle's treatment of Wolf affect our feelings toward her?

16. To what extent may Dame Van Winkle's sharp tongue have been responsible for Rip's utter shiftlessness?

17. Point out the chief characteristics of the frequenters of the inn bench.

18. What kind of description have we of the scenes Rip viewed from the Kaatskills, — enumerative, suggestive, or impressionistic? Defend your opinion.

19. In what way does the author lead us to expect a new experience in Rip's life when he goes out hunting?

20. How does the man with the keg suggest the strangeness of the coming event?

21. By what means does the author suggest the time to which the men in the amphitheater belonged?

22. By what means is the unnaturalness of the situation first emphasized?

23. How much of weirdness is there in Rip's experience?

24. Of what kind is the description of the men in the amphitheater? What details are given? For what purpose?

25. To what extent is Rip's experience due to his character? to chance?

26. In several German legends the sleepers awake only after a hundred years. What advantage in twenty years?

27. By what degrees does the truth dawn upon Rip?

28. Do you find pathos anywhere in the account? If so, where?

29. How is the spirit of the times treated in the sketch?

30. What characteristics of Dame Van Winkle do you find in Rip's daughter? What characteristics of Rip?

31. Why does the author have young Rip just like his father?

32. What traits of ordinary human nature are shown in the various people at the inn, upon Rip's return?

33. Why did Rip prefer friends of the younger generation? What trait of character is suggested by this preference?

34. What does the author mean to suggest by the fact that Rip varied his story?

35. What do you consider to be the author's purpose in this sketch? Why?

The Art of Book-making

1. What is the general purpose of the first stanza?

2. In what way does it suggest the subject of the sketch?

3. By what means does the author enlist our interest in what was beyond the "distant door"?

4. Of what kind is the description of the chamber beyond? What details are given? What impressions are produced?

5. By what means does the author give an air of mystery to the scene?

6. What was there in the scene that could be compared to an Arabian tale?

7. What is the writer's attitude toward this kind of book manufactory?

8. In what respects does the "bilious-looking wight" correspond to the books he is examining?

9. What caused the author to think this person was constructing a work of profound erudition?

10. Of what kind are these short descriptions of the various bookmakers? Point out the chief impression in each case.

11. What elements of humor in these various descriptions?

12. What utility does the author see in this predatory disposition of authors?

13. By means of what descriptive figures does he emphasize this utility?

14. By what means does the author make natural the transition from the real to the fanciful?

15. What is the meaning of the dream picture?

16. How do the dream characters correspond to the actual ones?

17. Explain the significance of their "patchwork manner" of arraying themselves.

18. What types of writers are represented among those "thieves"?

19. What effect is produced by the manner of the close of the sketch?

20. In what does our interest center in this sketch? What is the principal thought that it leaves with us?

The Mutability of Literature

1. By what means is the spirit of this sketch suggested at the very beginning?

2. What descriptive touches are indirectly introduced in the first paragraph? What direct description is given?

3. Of what kind is the description of the "antique hall"? What details are given? What characteristic features are made prominent? What impressions are produced in the reader's mind?

4. By what means is the seclusion of the place emphasized?

5. What is it that inclines the author to meditation?

6. By what means does the author continue to describe even in recounting his meditations?

7. What naturalness is there in the reflections occasioned by the "old volumes in their moldering covers"?

8. What is the impression the author seeks to produce by his description of the "little thick quarto"?

9. Explain the author's meaning in the complaint of the little book.

10. How does the statement of the little volume that "books were written to give pleasure and to be enjoyed" agree with Irving's evident purpose in writing? Defend your opinion.

11. Explain the force of the comparison between these books and the remains of saints and monarchs.

12. By what means does the author enliven this reflection on the mutability of literature?

13. What humorous touches do you find? What is humorous in the plan?

14. What do we learn about the author's knowledge of literature in this sketch? Do we find out anything about his favorite authors?

15. What ideas in this sketch are similar to ideas in *The Art of Book-making?*

16. What are Irving's sentiments about poets and critics?

17. What does Irving mean to imply by the little book's question about Shakspere?

18. Why is Shakspere proof against oblivion?

19. What is the meaning of the little book's sneer about poets?

20. What are the qualities that render poetry enduring?

21. What resemblances do you discover between this sketch and *The Art of Book-making?*

Christmas

1. What indirect characterization of youth does the author give in the first paragraph?

2. What do we learn of the author's tastes in this first paragraph?

3. What poetic characteristics do you find in these sketches?

4. Explain the reason for the awakening of the strongest and most heartfelt associations at Christmas time.

5. What do we learn of Irving's nature in this sketch?

6. What is the propriety of family gatherings at Christmas time?

7. What charm does the particular season of the year add to Christmas festivities? Why?

8. What contrasts are indirectly given in the first pages of this sketch?

9. What is the difference in feeling, in spirit, between this sketch and the preceding ones? Which is most nearly akin to this in spirit?

10. What characteristic descriptions are given here?

11. By what details is the cheerfulness of the winter fireside made impressive?

12. What elements of romance does the author connect with the English Christmas?

13. What are the author's ideas about modern refinement as compared with old customs?

14. What information about the author's tastes do we get in connection with the above?

15. In what respects does this sketch resemble a reverie?

16. To what feelings does the author appeal in this sketch?

17. What is the effect of his reference to himself at the close?

The Stagecoach

1. What is the purpose of the first paragraph?

2. In what spirit does the author describe the stagecoach?

3. Of what kind is the description? What details are given? Does he aim to reproduce a picture? If so, what are its chief characteristics?

4. What impression does the author give of an English school?

5. What evidences of Irving's kindly, humorous nature are to be found in this sketch?

6. By what means are the three boys characterized?

7. What are the principal traits of their characters?

8. Are they individualized or generalized characters? Give details to substantiate opinion.

9. Explain whether the sketch of the coachman is humorous or serious.

10. What are the chief characteristics of the coachman?

11. How does the coachman's appearance correspond with his character?

12. What typical scenes of English life are given in this sketch?

13. What were the characteristic features of an English village in Irving's time?

14. By what means does the author throw an atmosphere of cheerfulness around everything he sees? For what purpose?

15. What do you judge of Irving's regard for children? Upon what in this sketch do you base your opinion?

16. What impressions does the author produce by his description of the kitchen of the inn? By what details does he produce such impressions?

17. For what purpose is Bracebridge introduced at this point in this series of sketches?

Christmas Eve

1. By what means does the author make the reader expectant in regard to Bracebridge Hall?

2. What in "The Squire's" tastes conforms to the ideal of an old-time country gentleman?

3. What quaintness, what eccentricities, what whims do you find in the Squire?

4. Of what kind is the description of the gate? What details are given? With what purpose?

5. By what means are life and interest imparted to the scene at the time of the arrival at the gate?

6. In what way does the "little primitive dame" at the gate bespeak the character of the master?

7. What foreshadowings of hospitality are there before the entrance into the mansion?

8. What is the author's purpose in introducing the walk from the gate to the hall?

9. What impressions of the place are gained by means of the walk? By what details are these impressions made?

10. How does the night combine with the surroundings to throw a charm around the whole scene?

11. What kind of reception at the hall are we led to expect?

12. What fine feeling is shown by Frank as he views the scene?

13. What kind of fellow is Frank? What is his feeling toward his father?

14. What do the dogs add to the scene? to the welcome?

15. What do the artificial flower beds indicate about the Squire's tastes? Show that they are in keeping with his character.

16. For what purpose is the music from the servants' quarters mentioned? What is the author's general purpose in these paragraphs that precede the appearance of the Squire?

17. What is there particularly English in the vocations of the two brothers?

18. What qualities of character are indicated by the "open florid countenance" of the Squire?

19. What assurance of good cheer is there in the "family meeting"?

20. What is the nature of the description of the company in the hall? What kind of details are given? What impressions are produced? Is a general picture called up to our imagination by the description?

21. What is the nature of the description of the hall? What are the details given? For what purpose?

22. What are the principal differences in these two descriptions?

23. What sterling qualities does the Squire possess? Why do we like him?

24. The description is similar to which of the preceding sketches? Reasons for your decision.

25. For what purpose is Master Simon introduced?

26. In what respects is he in keeping with the character of the Squire?

27. How is Master Simon's character suggested by his appearance?

28. What is there decidedly romantic in this Christmas Eve?

29. How does the character of the Squire find response in his sons?

30. What playful spirit does the author show in his remarks about Julia?

31. Comment upon the propriety of the close of this sketch.

Christmas Day

1. What is the contrast between the opening of this sketch and the close of the preceding?

2. What is Irving's feeling for children? How is it shown here?

3. How is this opening scene in perfect keeping with the day?

4. What are the chief features of the scene that Irving beheld from his window?

5. What characteristics of the morning are in keeping with the day?

6. What are the various means by which the author produces the dominant impression in this sketch? What is the dominant impression?

7. What is the spirit that pervades the family worship in this household?

8. In what respect does this spirit correspond to the religious side of Irving?

9. What is there typically English in the breakfast?

10. For what purpose are the dogs introduced? What do they add to the scene?

11. Why is Master Simon's pedantry not offensive?

12. What examples of the Squire's eccentricities do we have in this sketch? How do they affect our opinion of him?

13. What is Frank's feeling toward Master Simon?

14. Of what kind is the description of the parson? What is the dominant impression produced? By what details?

15. Why does the author make the parson seem ridiculous?

16. In what respects is the parson a man after the Squire's own heart?

17. What are the chief traits of the parson's character?

18. Why does the parson object to the mistletoe? How do his objections betray his prejudices?

19. How much of this service is a formality?

20. What impressionistic descriptions does the author give of members of the orchestra?

21. What ridiculous elements does the author introduce into the service at church? For what purpose?

22. How does the tone of this part of the sketch compare with that of the first part?

23. By what touches descriptive of the persons does Irving accentuate the bad character of the singing?

24. Is the parson's pedantry in keeping with the character of the Squire? Reasons for opinion.

25. What is Irving's attitude toward old authors, old books, and bookworms?

26. What contrast between the service and the scene that follows?

27. How do the tenants bear testimony to the genuine worth of the Squire?

28. What are the characteristic features of the English winter landscape described in this sketch?

29. How far does the Squire put his doctrines into practice?

30. What is the influence of the Squire over his neighborhood? Why is it such?

The Christmas Dinner

1. How does the description of the great hall differ from that previously given?

2. What different impression is produced?

3. What trait of character is suggested by the Squire's connecting the armor with the family hero?

4. What impression does the author seek to make in the description of the sideboard? By means of what details?

5. What gives rise to the author's reflections on family resemblances?

6. What seem to be the characteristic family features of the Bracebridges? What traits of character are suggested by them?

7. What quaintness do you find in the description of the table?

8. How do the servants correspond with the eccentricities of the Squire?

9. What trait of character does the Squire show in preparing the wassail bowl himself?

10. Do you find anything inconsistent with the Christmas spirit in this dinner?

11. What is the dominating spirit in this feast?

12. For what purpose is the superabundance of the food and drink, — to satisfy the appetite merely? If not, what other purpose does it serve?

13. By what few strokes does the author characterize the old man who banters Master Simon about the widow? What kind of person is he?

14. What are the dominant impressions the author creates with respect to the dinner?

15. Account for the differences in the dispositions of the Squire and the parson.

16. For what purpose is Master Simon used by the author in all these Christmas sketches?

17. What impression does the author create with respect to the "blue-eyed girl of about thirteen" who is teasing Master Simon? By what details is the impression produced?

18. What do the parson's stories suggest about his opinions and beliefs?

19. What propriety in the introduction of this masque at this time? Show how it is the culmination of the spirit of old-fashioned good cheer.

STRATFORD-ON-AVON

1. What characteristics of the author's habits of mind are suggested by the first paragraph? of his good nature? of his humor?

2. Of what kind is the description of morning in the second paragraph? What details are given?

3. Which do you think interested Irving more, the house or the "garrulous old lady"? Reason.

4. What was the nature of his interest in each?

5. What are the chief characteristics of the old lady?

6. How does Irving show his skepticism about some of the relics?

7. How does the author disclose his tastes in his remarks about Shakspere's chair?

8. What mixture of realism and romance do you find in the author?

9. How serious is the author in his remarks about good-humored credulity?

10. What effect does the author produce by his description of Shakspere's burial place?

11. By what kind of details is the place made to seem a very appropriate resting place for the great poet, alone in his greatness?

12. By what means is life and interest imparted to the description of the sexton's dwelling?

13. What bit of human nature does the author suggest in the attitude of the "worthy wights" toward the "eloquent dame"?

14. By reference to the description of the bust of Shakspere, show Irving's feelings toward the poet.

15. What traits of Shakspere's character are mentioned in this description?

16. Show how the scenes and associations of Stratford are well adapted to influencing strongly Irving's reflective mind.

17. How does Irving look upon the story of Shakspere's deer stealing?

18. What details are used in the description of the spring landscape viewed by Irving on his way to Charlecot? Show that they are characteristic details. What impressions are produced?

19. What in Shakspere's youthful pranks appealed to Irving? Why?

20. How does this sketch show Irving's antiquarian interest?

21. What charm do the author's fancies add to the description of the interior of Charlecot?

22. What evidences of English hospitality in this sketch?

23. What evidences of Irving's love of hospitality?

24. In what respects is this sketch like a reverie?

25. With what feeling does the author seek to impress us in this sketch?

The Legend of Sleepy Hollow

1. By what means does the author interest us in Sleepy Hollow?

2. By what means does he lead us to expect something quaint or peculiar in this sketch?

3. By what means does he produce the various impressions of Sleepy Hollow? How is narration used in this connection? What is the most vivid impression created?

4. Of what value are these introductory paragraphs to the story?

5. What impressions of Ichabod Crane do we get before reading the description of his person? How are they created?

6. Of what kind is the description of his person? What impression does the author seek to produce? By what details does he produce it?

7. In what ways does the schoolhouse suggest the character of the master?

8. What information do we get about the customs of the times in this sketch?

9. What are some of Crane's admirable qualities?

10. What is our general feeling toward him? Why is it so?

11. What seeming inconsistencies in Crane's character?

12. What in Ichabod's appearance and character would make almost any tale about him seem reasonable?

13. Point out in what respects Katrina is the exact opposite of Ichabod.

14. By what means does the author produce the impression of thrift in his description of the Van Tassel farm?

15. What are the various influences that work upon Crane in his quest of Katrina?

16. In what ways is Van Brunt particularly adapted for being a competitor of Crane?

17. Which does Irving portray more sympathetically, Crane or Van Brunt? Reasons for answer.

18. In what way was Crane a good subject for the practical jokes of Van Brunt?

19. What is the chief impression the author wished to make in his description of Ichabod and his steed? In the description of the autumn landscape?

20. What has the description of the tea table in common with the description of the dinner table in *The Christmas Dinner?* In what respects are the impressions created different? What are characteristic in the former? in the latter?

21. How does the hospitality of Van Tassel compare with that of Squire Bracebridge?

22. What does Irving mean to suggest by saying that Crane's dancing was the admiration of the negroes?

23. By what natural steps does the author lead up to Crane's terrible experience?

24. Is the end such as the reader is led to expect? Give reasons for answer.

393. Topics for Paragraphs Oral and Written. — In developing paragraphs on the following subjects make a definite attempt to confine yourselves as much as

possible to one form of discourse. If the topic calls for narration, do not turn aside to give unnecessary descriptions or explanations. If the topic calls for description, decide upon the impression you wish to produce and then select the details appropriate to your purpose. If your topic calls for exposition, keep your purpose clearly in mind, and admit nothing that does not contribute to it.

The Voyage

1. The Voyage as a Preparative.
2. Day-dreaming at Sea.
3. The Meditation over the Floating Mast.
4. The Captain's Story.
5. The Storm at Sea.
6. The English Shore.
7. The Crowd at the Pier.

The Wife

1. Irving as a Story Teller.
2. Irving as an Observer.
3. Mary's Past Life.
4. A Character Sketch of Mary.
5. Leslie's Fears.

Rip Van Winkle

1. The Kaatskill Mountains.
2. The Van Winkle House.
3. Dame Van Winkle.
4. Rip's Shiftlessness.
5. Rip and His Neighbors.
6. The Dog Wolf.
7. The Perverseness of Rip's Farm.
8. Nicholas Vedder, Patriarch.
9. The Hunting Trip.

10. The View from the Kaatskills.
11. The Mystery of the Man and the Keg.
12. Description of the Amphitheater.
13. Rip's Awakening.
14. The Return to the Village.
15. Rip's Home.
16. The Scene at the Inn.
17. The Events of the Twenty Years.
18. The Younger Van Winkles.
19. Rip's Old Age.
20. The Descriptive Element in the Sketch.

The Art of Book-making

1. The Author's Entrance into the Reading Room.
2. The Scene before Him.
3. Reflections upon the Scene.
4. The Dream.
5. Descriptions in the Sketch.
6. Characterization in the Sketch.
7. The Burst of Laughter.

The Mutability of Literature

1. The Westminster Library.
2. The Little Thick Quarto.
3. The Author's Meditations.
4. The Conversation.
5. Shakspere's Survival.
6. The Meaning of the Sketch.

Christmas

1. The Credulence of Youth.
2. Christmas Gatherings.
3. The Cheerfulness of the Hearth.
4. An Old-time English Christmas.
5. The Effects of Modern Refinement.
6. A Modern English Christmas.

The Stagecoach

1. A Description of the Stagecoach.
2. The Three Boys.
3. The Coachman.
4. The Importance of the Coachman in Inn and Stable Society.
5. A Typical English Town.
6. A Particular English Town.
7. The Cheerfulness of Everybody.
8. The Boys at Their Destination.
9. An English Inn Kitchen.
10. Frank Bracebridge.

Christmas Eve

1. The Old English Country Gentleman.
2. The Arrival at the Hall.
3. The Moonlit Park.
4. Description of Bracebridge Hall.
5. The Bracebridge Household.
6. The Hall in Which the Company was Gathered.
7. The Yule Log.
8. Master Simon: a Sketch.
9. The History of Master Simon.
10. The Dance.
11. The Christmas Music.
12. Description of Irving's Chamber.
13. The Romance Element in the Sketch.
14. The Feelings Aroused by the Sketch.
15. The Good Cheer of This Old-time Christmas Eve.

Christmas Day

1. Irving's Portrayal of Children.
2. The Stronghold of Old-fashioned Hospitality.
3. Master Simon by Day.
4. The Old Mansion in the Sunlight.
5. The Muster of Peacocks.
6. The Morning Service at Church.

7. The Parson.
8. The Scene inside the Church.
9. The Winter Landscape.
10. The Squire's Lament.
11. The Fanciful Dance of the Country Lads.
12. The Christmas Spirit at Bracebridge Hall.

The Christmas Dinner

1. The Banquet Hall.
2. The Family Portraits.
3. The Boar's Head.
4. The Table.
5. The Wassail Bowl.
6. The Conversation at Dinner.
7. The Squire and the Parson: a Contrast.
8. Blindman's Buff.
9. The Stories of the Parson.
10. Master Simon as Lord of Misrule.
11. Description of the Masquers.
12. The Romance of this Christmas Festivity.

Stratford-on-Avon

1. Shakspere's Birthplace.
2. Shakspere's Chair.
3. Stratford Church.
4. The Dwelling of the Sexton.
5. The Chancel of the Church.
6. The Walk to Charlecot.
7. The Spring Landscape.
8. Charlecot Manor.
9. Reflections on the Burial Place of Shakspere.
10. Descriptions in the Sketch.

The Legend of Sleepy Hollow

1. Sleepy Hollow.
2. Description of Ichabod Crane.
3. Description of the Schoolhouse.

4. Crane's Life in the Hamlet.
5. Katrina Van Tassel.
6. Old Baltus Van Tassel.
7. The Van Tassel Estate.
8. The Van Tassel Home.
9. Brom Van Brunt and Crane: a Contrast.
10. A Sketch of Van Brunt.
11. Ichabod and His Steed.
12. The Autumn Landscape.
13. The Gathering at Van Tassel's.
14. The Short Stories and Their Effect upon Crane.
15. Ichabod's Ride.

394. Suggestions for Longer Themes.—In developing themes on the subjects given below, try to reproduce as much as possible of the spirit of the author without directly copying him. Study his vocabulary, however, for descriptive words.

NARRATION

Topic: The Voyage.

Take such elements from Irving's sketch as are purely narrative, rejecting everything that is of a reflective, descriptive, or expository nature. Invent such other incidents as may be necessary to make the narrative coherent. Make it as exciting as you wish, provided it be dignified and consistent with Irving's account.

Treat in a similar manner the following:—

1. Leslie and Mary.
2. Rip Van Winkle's Experience in the Kaatskills.
3. Rip Van Winkle's Declining Years.
4. A Narrative of Young Rip.
5. A Visit to the British Museum.
6. A Journey in an English Stagecoach.
7. Master Simon's Account of the Christmas at Bracebridge Hall.
8. A Day at Stratford-on-Avon.

9. Ichabod Crane's Last Day in Sleepy Hollow.
10. An Account of his Subsequent Career.

Description

Topic: Bracebridge Manor.

Taking a moving point of view, give a description of the gate, the park, and the house, outside and inside. Let it be your purpose to reproduce the impressions of quaintness, picturesqueness, and cheerfulness.

Treat in a similar manner the following: —

1. The Reading Room of the British Museum.
2. Westminster Abbey Library.
3. Stratford Church.
4. Charlecot Manor.
5. Rip Van Winkle's Farm.
6. The Van Tassel Estate.

Exposition

Topic: Character Sketch of Master Simon.

Collect all the information given about his character in the three sketches. Study them to discover the prominent characteristics of the man. Let these characteristics serve as topics, under which to group such details as will produce the desired impressions.

In a similar manner treat the following: —

1. Rip Van Winkle.
2. Dame Van Winkle.
3. Mary the Ideal Wife.
4. Squire Bracebridge.
5. Ichabod Crane.
6. Irving.

Essays of Elia

395. Questions for Study. — Let the following questions on the *Essays of Elia* assist you in finding out as much as possible concerning the author, — his kindly spirit, his tastes, and habits of mind.

A Character of the Late Elia

1. What suggestions of the character of Elia are there in the introductory paragraph?
2. What was the nature of the things in which Elia was most interested?
3. What are the chief traits of Elia's character?
4. What traits seem to be set off against each other?
5. What traits caused him to be disliked by many?
6. How are his tastes indicated by his companions?
7. What are the oddities of his nature?
8. In what respects is he attractive to us?
9. What interesting information about Elia is given in the last three paragraphs?
10. How do the opinions of his fellow-workers affect our regard for Elia?

The South Sea House

1. How does the personal manner of the author in opening this essay affect the reader's interest?
2. What kind of interest does the author arouse in the description of the House?
3. What kind of impression does he seek to make?
4. In what respects does the spirit of the clerks correspond with the appearance of the House?
5. What is the most prominent characteristic of Evans? of Tame? of Tipp?
6. In what ways are the cashier and deputy in contrast?
7. What of the admirable do you find in these characters? What of realism? What of the ridiculous?
8. What in their natures made the strongest appeal to Elia?
9. Which of the characters is most like the author?
10. What indications do you find of Lamb's knowledge of business? of his love of the old and quaint?

Oxford in the Vacation

1. What is the author's purpose in this essay?
2. Show that the essay is rambling, by pointing out the various subjects discussed.

3. What connection can you establish between the various topics?

4. What are the dominant traits of D——'s character?

5. What special characteristics of Lamb's vocabulary do you observe? What about his figures of speech?

Christ's Hospital Five-and-Thirty Years Ago

1. What qualities of Lamb's character are shown in the feelings he experienced over the good things brought to him?

2. By what means does he show his appreciation of good things to eat?

3. What are the most vivid impressions of Christ's Hospital given?

4. What was the attitude of Lamb's fellow-students toward him at Christ's?

5. Explain what makes this essay more interesting than the Oxford essay. What are the chief differences in method between the two?

6. What impression does the author attempt to reproduce in his description of the punishments?

7. In what various ways is the author specific in the treatment of his subject?

8. Explain the author's feelings for the two schoolmasters.

9. What is the nature of Lamb's regard for Coleridge?

10. What in Coleridge's nature appealed to Lamb?

11. For what unusual things does Lamb show a fondness in this essay?

12. What is Lamb's general attitude toward Christ's Hospital?

The Two Races of Men

1. Compare the directness of the beginning of this essay with the introduction of the Oxford essay: what are the differences in the effects upon the reader?

2. What do we learn from the first sentence about the spirit and purpose of this essay?

3. What are the various elements entering into Lamb's humor? What is its richest quality?

4. What use does he make of exaggeration? of sophistry?

5. How does Ralph Bigod exemplify the author's ideas about the race of borrowers?

6. What is Lamb's opinion of book borrowers?

7. How does Lamb suggest his favorite authors?

8. What is Lamb's habitual attitude toward his fellow-men?

New Year's Eve

1. What quaintness of style in this essay?

2. What of the writer's character is suggested by his feelings toward the departing year?

3. How far are the sentiments expressed here true of the author?

4. Is the author a philosopher or a dreamer? Give reasons for answer.

5. What is it that makes this essay humorous?

6. What is there in nature that appeals to Elia?

7. Explain whether cheerfulness or melancholy predominates in the essay.

8. What insight do we get into the religious nature of the author?

9. What are the various thoughts called up by the new year?

10. What do we learn about the author's life from the essay?

Mrs. Battle's Opinions on Whist

1. How is Mrs. Battle's character shown by this essay?

2. What are the dominant traits of her character?

3. What in it attracted the author?

4. Why does Mrs. Battle prefer whist to cribbage?

5. In what respects is Mrs. Battle the opposite of the author?

6. How are Lamb's broad tastes shown in this essay?

7. What side of his religious nature is shown here?

8. To what is Mrs. Battle's interest in games due?

9. How is the game made to exemplify human life?

10. What is the dominant impression created by the essay, of Mrs. Battle? of the author?

A Quakers' Meeting

1. What is the prevailing spirit of the author in this essay?

2. How much of jest, how much of earnest in the author's remarks?

3. Are Lamb's ideas on this subject a result of observation or of reading? Reasons for answer.

4. What is Lamb's attitude toward the Quakers?

5. What evidences of considerable reading are found in the essay?

6. How does this essay exemplify Lamb's love of the unusual, the odd?

Imperfect Sympathies

1. What is the cause of the writer's imperfect sympathy with the Scotch?

2. How is his own nature suggested in his characterization of the Caledonian?

3. How true is Lamb's estimate of Scotch character?

4. What evidences that Lamb loves the borderland between the negative and the affirmative? that he loves to hover on the confines of truth? or wander in the maze of probable argument?

5. What is the cause of the author's lack of sympathy with the Jews?

6. Why does the author admire Burns, Thomson, and Smollett?

7. What traits of Jewish character are dwelt upon?

8. What does Lamb admire in the Quaker character?

9. What does not appeal to him in that character?

10. How much of satire do you find in this essay?

11. In what respects is the construction of this essay faulty?

12. What skill is shown in the story with which the essay closes?

Witches and Other Night Fears

1. How is the author's breadth of view, his toleration, shown in this essay?

2. Why does he think he could not have existed in the days of received witchcraft?

3. Do you see any reason in this essay for charging Lamb with infidelity? Give reasons for answer.

4. Can you discover any purpose that the author has in this essay? If so, what is it?

5. Does this essay instruct or entertain primarily?

Valentine's Day

1. What is the effect of Valentine's Day upon most people? upon Lamb himself?

2. What are the humorous touches in this essay?

3. What is the meaning of the apostrophe with which the essay begins?

4. By what means is the subject made more interesting?

5. What lends dignity to the essay?

6. How much do we learn about the author here?

7. Explain whether or not the close is consistent with the central thought.

My Relations

1. What is the effect upon the reader of the personal element in these essays?

2. In what ways does the writer's method of expressing himself correspond to his age and general character?

3. Point out the peculiarities of the aunt's character. What is the writer's regard for her?

4. Do you find any evidence of the author's religious toleration in this essay?

5. How truly did Lamb know about the "comfort" and the "care" of a sister?

6. In what way is cousin James inexplicable?

7. What is there humorous in the aunt? in James?

8. Point out some of the chief inconsistencies of James.

9. What in these two persons does the author admire?

10. What traits of character described as belonging to James were really those of the author himself?

11. What evidences of Lamb's appreciation of art?

12. To what various senses does the author appeal in this essay?

Mackery End, in Hertfordshire

1. How do our previous observations upon the author's tastes compare with his statement at the beginning of this essay on the subject of reading?

2. What differences in character between him and his sister are indicated by their literary likes and dislikes?

3. What previous indications have we had of the positive character of the author?

4. What does Lamb mean to imply by saying that he is always brought over to Bridget's way of thinking?

5. What are Bridget's peculiar traits of character? her admirable traits?

6. What connection in purpose can you see between the first part of this essay and the narrative at the close?

7. What are the differences in the nature of the interest aroused by these two parts?

8. What arouses our sympathetic interest in Bridget Elia?

9. What pathetic touches do you find in this essay?

10. How does the spirit of this essay differ from that of the preceding?

The Old Benchers of the Inner Temple

1. What is the chief impression of the Temple that the author seeks to produce?

2. What about the Temple made a natural appeal to Lamb?

3. What poetic characteristics are to be found in the first part of this essay?

4. What was it in the old, the antiquated that affected Lamb?

5. How did these old things affect his imagination?

6. In what respects does this essay show the spirit of the past?

7. In what respects does it show the spirit of the nineteenth century?

8. Point out the chief characteristic of each of the old benchers.

9. Which of the old benchers were evidently favorites of the author? Give reasons for your opinion.

10. What whims, foibles, or other peculiarities have the benchers?

11. What are the chief points of contrast between Coventry and Salt?

12. What are the chief characteristics of Lamb's portrayal of his father?

13. In what respects were the two men alike?

14. What is Lamb's attitude toward Pierson?

15. How does the postscript affect our previous conception of Salt?

16. In what does the chief charm of this essay lie, — vocabulary, humor, pathos, quaintness, picturesqueness, fellow-feeling?

Grace before Meat

1. Explain whether the author is in jest or in earnest in the introductory paragraph.

2. Explain the purpose of the author in this essay.

3. What inconsistencies does he find in the present method?

4. What evidences of the author's reverent spirit are to be found here?

5. In what parts of the essay does the author preach?

6. What parts of the essay are chiefly for entertainment?

7. What literary effects does Lamb attain in his appeals to the sense of taste in this essay?

8. Give some instances of the author's humor in this essay.

9. What is the center of interest in this essay?

10. Defend the author from the charge of irreverence.

Dream Children

1. For what literary purpose are the children used in this essay?

2. How does the author make the children seem real?

3. What traits of their characters are suggested?

4. Compare the style of this essay with that of the essay on *Witches*.

5. What are the characteristics of the style here? How is the style adapted to the subject-matter?

6. What is the literary purpose of the essay?

7. How does the portrait of John compare with that given in *My Relations?*

8. Where do you find pathos in the essay? humor?

9. For what qualities do you like this essay?

The Praise of Chimney Sweepers

1. What is there in the chimney sweeper that attracts Lamb?

2. What is the lesson that the chimney sweep teaches?

3. By what natural means does Lamb lead up to the mirthful nature of the sweep?

4. What trait of Lamb's nature is shown in his doubts about the chimney sweep at Arundel castle?

5. By what means is life given to this essay?

6. What characteristics of the author are shown in his love for chimney sweepers?

7. Discuss Ainger's statement that this is "a study in black."

8. What descriptive power does the author display in this essay?

9. For what purpose are incidents introduced?

10. What are the humorous elements in the essay?

11. Where do you find common subjects dignified by the author?

12. What kinds of humor do you find in the essay?

13. What evidences of wide reading do you find?

14. Mention some of the books read by the author.

A Dissertation upon Roast Pig

1. How is the humorous purpose of the author suggested in the title?

2. What humor in the characters of Ho-ti and Bo-bo?

3. What satirical elements are to be found in the essay?

4. Where does the author introduce the ridiculous?

5. What qualities has this essay in common with the one on *Grace before Meat?*

6. What does this essay suggest about the author's views of ordinary human nature?

7. What is the author's attitude toward human frailty?

8. Which is more interesting, the narrative part of this essay or the discussion? Why?

9. What parts of the essay do you consider mere playfulness on the author's part? Why?

10. What does the author mean to imply by the incident of the plum-cake?

11. By what means does the author appeal to the sense of taste?

12. How does the author use particular words to produce humorous effects?

The Old Margate Hoy

1. Judging from what you know of them, tell why the author and his sister found watering places dull.

2. What recommends the old captain to the author's sympathies?

3. How does the author disclose his own likings in discussing the cook?

4. Explain whether or not Lamb is serious in his portrayal of the "lying passenger." What effect is he trying to produce?

5. What is the nature of the contrast between this portrayal and that of the poor infirm boy? What impression does he wish to produce in the latter case?

6. How does Lamb mean to explain one's disappointment at beholding the sea?

7. What does the author love about town? about the country?
8. What makes him hate Hastings?
9. What side of Lamb's nature is shown in his remarks about smugglers?
10. In what ways does the author show his unconventional nature?
11. What instances of satire do you find in this essay?

Old China

1. Why does Lamb like old china?
2. How does it affect his imagination?
3. By what means does the author portray his own character and that of his sister here?
4. What quaintness of character do you find?
5. What is the nature of the sympathy between brother and sister?
6. In what respects are they alike?
7. Why was the poorer condition more attractive to Bridget?
8. What are the diversions that pleased the writer most?
9. What is the real theme of the essay?
10. What in these two people enlist our sympathy?

Poor Relations

1. How do the ideas on poverty in this essay compare with those expressed in *Old China?*
2. In what way does the author's language correspond with the feeling in the second paragraph?
3. What are the objectionable characteristics of the male Poor Relation? of the female?
4. How does the story of Richard Amlet exemplify Lamb's idea of a female Poor Relation?
5. At what point does the essay become serious?
6. What is the author's purpose in the humorous part? in the serious?
7. Which part is more interesting, the narrative or the expository? Why?

8. What are the chief traits of the four characters in the essay?

9. How many types of Poor Relations are given?

10. What are the chief characteristics of each? Point out the differences.

11. What observation upon Lamb's vocabulary can you make from a study of this essay?

396. Topics for Paragraphs Oral and Written.—Follow the suggestions given in connection with the topics for the *Sketch Book.*

A Character of the Late Elia

1. The Death of Elia.
2. Elia's Supposed Egotism.
3. Elia's True Character.
4. Elia's Friends.
5. Elia's Ideals of Life.

The South Sea House

1. Description of the House.
2. The Location of the House.
3. The Cashier, Evans.
4. The Two Sides of John Tipp.
5. The Author's Tastes and Education.

Oxford in Vacation

1. Elia's Occupation.
2. Elia's Peculiarities as Shown in this Essay.
3. A Characterization of Dyer.

Christ's Hospital

1. Lamb's Advantages at Christ's Hospital.
2. The Food at Christ's Hospital.

The Two Races of Men

1. Characteristics of the Two Races.
2. Ralph Bigod, Esq.
3. Comberbatch and His Depredations.
4. Lamb's Literary Tastes.

New Year's Eve

1. The Author's Melancholy.
2. The Author's Love for Nature.
3. The Visions Called up by the Departing Year.
4. The Spirit of Cotton's Poem.

Mrs. Battle's Opinions on Whist

1. The Strenuous Mrs. Battle.
2. Mrs. Battle's Love for Whist.
3. Whist and Other Games.
4. Lamb's Regard for Mrs. Battle.

A Quakers' Meeting

1. Lamb's Friendliness toward Quakers.
2. Lamb's Idea of Solitude.
3. A Quaker Meeting.
4. The Principal Incident.
5. The Quaker Character.

Imperfect Sympathies

1. Lamb's View of the Caledonian Character.
2. His Estimate of the Jewish Character.
3. Lamb's Attitude toward the Quaker.
4. The Incident of the Two Meals.
5. The Meaning of the Essay.

Witches and Other Night Fears

1. Common Superstitions about Witches.
2. The Influence of Stackhouse's History upon Lamb's Childhood.

3. Lamb's Youthful Night Fears.
4. The Dreams of Later Years.

Valentine's Day

1. Bishop Valentine.
2. The Significance of the Day.
3. The Influence of the Day.
4. The Story of E. B.
5. The Author as a Story Teller.

My Relations

1. The Author's Time of Life.
2. James the Man of the World.
3. James the Sentimentalist.
4. James the Dilettante.
5. Lamb's Kindly Spirit.

Mackery End, in Hertfordshire

1. Contrast between the Tastes of Elia and Bridget.
2. The Character of Bridget.
3. The Visit to Mackery End.
4. The Idyllic Qualities of This Essay.

The Old Benchers of the Inner Temple

1. The Temple and Surroundings.
2. The Clock and Its Significance.
3. Lamb as a Writer of Biographical Sketches.
4. The Old Benchers.
5. The Variety in Characters among the Benchers in This Essay
6. Description of a Group of Benchers.

Grace before Meat

1. Lamb's Theory of the Origin of Graces.
2. The Literary Allusions in the Essay.
3. The Ideal Grace.

4. Improper Conditions for Graces.
5. The Two Anecdotes.

Dream Children

1. Great-grandmother Field.
2. The Children.
3. The Old Mansion.
4. Brother John.
5. The Courtship of Alice.

The Praise of Chimney Sweepers

1. Description of a Young Sweep.
2. The Chimney Sweeper's Character.
3. A Morning Picture in the City.
4. The Chimney Sweep at Arundel Castle.
5. Jem White's Feast for Sweeps.

A Dissertation on Roast Pig

1. Ho-ti and Bo-bo His Son.
2. Bo-bo's Discovery.
3. Ho-ti's Conversion to Roast Pig.
4. The Trial at Pekin.
5. The Influence of the Verdict.
6. The Virtues of Roast Pig.

Old Margate Hoy

1. The Author's Vacations.
2. The Hoy's Crew.
3. The Lying Passenger.
4. Lamb's Bohemian Nature.
5. Hastings as a Resort.

Old China

1. The Author's Love for Old China.
2. The Compensations for Being Poor.

3. **The Mutual Love of Elia and Bridget.**
4. **Their Love for Old Things.**
5. **Their Recreations.**

Poor Relations

1. **A Poor Relation.**
2. **Objections to Poor Relations.**
3. **The Richard Amlet of Real Life.**
4. **The Aged Gentleman in Black.**
5. **The Above Boys and the Below Boys.**

Idylls of the King

397. **Questions for Study.** — Try to form clear and concise answers to the following questions, always keeping in mind that the meaning of characters and of actions is much more important than actual happenings.

Gareth and Lynette

1. What quality of character is shown in Gareth's observation upon the pine's falling "like a false knight"?
2. What is Gareth's attitude toward life (ll. 10–15)?
3. Why does he regard his good mother as bad to him?
4. What is the nature of his love and respect for his mother?
5. What is Gareth's conception of the duty of a true knight? of the purpose of Arthur's Court?
6. What evidence of Gareth's character in his remark about Modred?
7. Explain the nature of Bellicent's love for her son. What kind of mother is she?
8. Interpret the parable that Gareth tells his mother.
9. What is in Gareth's nature that tempts him to the Court?
10. Why does Bellicent wish to detain Gareth at home?
11. By what various pleas does she seek to detain him?
12. What purpose has the author in this lengthy conversation between mother and son?

13. What noble trait of character is shown in Gareth's reply to his mother when she tempts him with the picture of a life of ease and safety?

14. What is his opinion of such a life?

15. What are Gareth's ideals in life?

16. What to Gareth is the true test of kingship?

17. What is Bellicent's purpose in imposing the test upon Gareth? What is the author's?

18. How far does Bellicent understand Gareth and the true nature of his ambition?

19. Explain why filial obedience is essential to a true knight.

20. What quality of character is evidenced in Gareth's willingness to stoop to kitchen vassalage in order to attain his ambition?

21. What propriety is there in the time of the year when Gareth sets out? Compare with Sir Launfal.

22. In what respects does the picture of the city given here resemble the objects of the youth's ambition?

23. What differences in character between Gareth and his followers are suggested by the differences in their conception of the city and of Arthur?

24. What is the significance of the Lady of the Lake? of the suspended sword? of the censer? the sacred fish? the devices of Arthur's wars? the three queens?

25. For what does the City of Arthur stand?

26. What is the significance of the blast of music?

27. What purpose has the ancient man in playing upon Gareth (l. 248)?

28. In what sense can no man keep the vows by which the King binds those who enter?

29. In what way has Gareth mocked the seer?

30. What lesson does Gareth learn from this experience?

31. Why is the city portrayed as shadowy?

32. What is the ruling purpose of Arthur's life? How shown (ll. 310 *et seq.*)?

33. What are the dominant characteristics of the King?

34. Why is Sir Kay introduced in this scene?

35. What manner of man is he?

36. What might naturally be the effect upon Gareth of this display of Kay's character?

37. Explain what our attitude is toward Kay. Why is it so?

38. Why are we drawn to like Lancelot?

39. What foreshadowing of the success of Gareth's undertaking?

40. Why did Kay dislike Gareth?

41. In what ways does Gareth show his nobility of character while serving in the kitchen?

42. What is the significance of Gareth's desire to keep his name hid until he has made a name by deeds?

43. What qualities of character are given in the suggestive description of Lynette (ll. 574–577)?

44. What of her character is suggested by her words to the King?

45. In what respects is she the opposite of Gareth?

46. Why does Lynette say that her sister is comelier than herself?

47. What things in the second speech of Lynette show her vanity and "pride of place"?

48. What are the various elements that enter into Lynette's desire to have Lancelot for her champion?

49. What is the significance of the old knight errantry represented by the four brothers? Contrast it with the Court.

50. What does Arthur mean by saying that Gareth is "worthy to be a knight"?

51. What weakness in Lynette's character leads her to scorn the King's offer?

52. How far is Lynette representative of ordinary worldly human nature in her attitude toward Gareth?

53. What is the purpose of Gareth's splendid armor? Compare with Sir Launfal on his departure. What is the difference?

54. What is the purpose of the Kay episode at Gareth's departure?

55. What is the true nature of the conflict between Gareth and Lynette?

56. What is the effect of the maiden's taunts upon Gareth?

57. Why does Gareth endure the taunts of Lynette without confessing his noble birth?

58. What evidences have we already had of Gareth's sense of humor?

59. Why does Gareth's smile madden Lynette?

60. In what manner does their losing the way (l. 764) affect the story?

61. What is the effect upon Lynette of Gareth's courage in rescuing the Baron?

62. How is the sterling character of Gareth emphasized by this adventure?

63. In what ways does the Baron reflect the spirit of Arthur?

64. Just why is the Baron "half-ashamed and part amazed"?

65. Why does Lynette decide to "fly no more" (l. 870)?

66. What qualities of character are contrasted in Gareth and Lynette during this journey?

67. For what does the Morning Star stand? Explain the meaning of the silken folds, the gilt and rosy raiment, etc.

68. Why does Gareth confess his dislike of Lynette's taunts before he fights?

69. Why does Gareth insist upon Lynette's asking him to spare the Morning Star?

70. What is the effect of this upon her?

71. What trait of character is shown by Lynette's fleeing?

72. Why does Lynette still revile her champion? In what way has her bearing toward him changed?

73. What does she mean by saying her love has smiled on her?

74. What is the allegorical meaning of the Noonday Sun? Explain the flashing of the shield, "the face of rounded foolishness."

75. What is the reason for having Noonday Sun vanquished by the overbalance of his own weight instead of by the prowess of Gareth?

76. What is the significance of Lynette's song after the second victory?

77. How has her feeling for Gareth changed?

78. What is Lynette's opinion of those born to a station lower than her own?

79. For what in the allegory does the Evening Star stand? Explain the meaning of the "hardened skins," the "storm-beaten pavilion," "the grizzled damsel."

80. Explain the significance of the greater enduring power of the Evening Star.

81. Why do the cries of Lynette encourage Gareth to strike more strongly in this last battle?

82. Explain the significance of hurling the Evening Star headlong over the bridge.

83. What lesson has Lynette learned?

84. In what sense is Lynette not all to blame (l. 1142)?

85. What faint glimmering of pride in Gareth that is soon to suffer? Just why is he proud here (l. 1154)?

86. Explain the allegorical significance of the four brothers, in the light of the allegory of the figures in the cavern.

87. What purpose is served by the overthrow of Gareth by Lancelot?

88. Why is Lynette wroth when she learns who Gareth is?

89. What in Lancelot's bearing toward Gareth do we admire?

90. In what respects is Lancelot at this time a true representative of Arthur's Court?

91. What is the effect of her error upon Lynette?

92. Why does Lynette wish Gareth to complete the adventure?

93. What is the significance of the exchange of shields?

94. Why now (l. 1288) does Lynette ask Gareth to yield the last contest to Lancelot?

95. Explain the significance of the fear which Lynette has of Night and Death.

96. What is the symbolical meaning of lines 1300–1310? of the Castle Perilous?

97. What is Gareth's way of fighting? Explain how this is in keeping with his character.

98. Explain the significance of the frightful appearance of

Night. Of the terror with which others look upon him. Of the ease of the victory. Of the bright features of the blooming boy.

99. What is the theme of this Idyll?

100. Explain in full the greater quest that Gareth has achieved.

Lancelot and Elaine

1. What of Elaine's character is suggested in the first two lines?

2. In what sense is the shield sacred to her?

3. What quality of character is suggested by the border fantasy that Elaine added to the covering of the shield?

4. How is this side of her character still further amplified?

5. Why does the author thus introduce Elaine with the shield of Lancelot and then turn back to Lancelot and the Court?

6. How does the tone of this Idyll differ at the very beginning from *Gareth and Lynette?*

7. What trait of character is suggested in the King's arrangement for the diamond jousts?

8. How long had Lancelot loved the Queen?

9. Why did he wish to delay and present all nine diamonds at once?

10. Has the King any suspicion of the guilty love? Reason for answer. See line 81 *et seq.*

11. What is Arthur's greatest weakness?

12. What is the Queen's reason for wishing Lancelot to joust?

13. How has the Court changed since the time of Gareth's vassalage?

14. What has wrought the change?

15. Why does Guinevere not love Arthur?

16. What is her feeling toward him?

17. What is Lancelot's feeling toward the King?

18. How much of justice is there in the Queen's estimate of Arthur?

19. Which of the two is the more ill at ease because of their guilt?

20. Which has the greater power of deception? Give reason for answer.

21. Can you substantiate the Queen's statement that "no keener hunter after glory breathes" than Arthur? If true, what kind of glory?

22. Why does the author lay emphasis on the "wordless man" at this point in the story (l. 171)?

23. Explain the significance of Elaine's dream.

24. What is the nature of the family ties in this household?

25. What is there in the Lily Maid that Lancelot truly admires?

26. Contrast Elaine with Guinevere.

27. Why is Lancelot not utterly degenerate in his guilty love?

28. Explain the cause of his fiendlike moods.

29. What are Lancelot's admirable qualities?

30. What is the state of our sympathy for him? Why is it so?

31. Why does Elaine love him? How is her character suggested by her love?

32. How does Lancelot's regard for the King compare with Guinevere's?

33. How does Lancelot's narrative affect the Lily Maid?

34. What is the cause of the "sudden-beaming tenderness of manners and of nature" (l. 326)?

35. Explain the "sort of sacred fear" that comes over Lancelot (l. 352).

36. Why has Lancelot never worn the favor of a woman in the tourneys?

37. Explain whether he wore this one simply because it would help to conceal his identity.

38. To what degree do you consider Lancelot thoughtless of the consequences of his courtesy to Elaine?

39. How religious is Lancelot (l. 413)?

40. Why is Lancelot held in so great reverence (ll. 418 *et seq.*)?

41. What is the significance of the dragons on Arthur's dress and crown?

42. Why does Lancelot say that in himself there is no greatness? What is his meaning?

43. How is Lancelot's character shown in the contest?

44. What is the moral significance of the disaster to Lancelot?

45. What is the significance of his refusing the diamond?

46. What is the author's purpose in making Lavaine prominent in the day's action?

47. Explain the propriety of the poplars and the "ever tremulous aspen-trees" (ll. 521–522).

48. What are the chief traits of Gawain's character?

49. For what various reasons does he dislike his mission (l. 361)?

50. What does Gawain's character tell us about the condition of affairs in the Court?

51. What has brought about this condition?

52. Which has sunk lower, the Queen or Lancelot?

53. Could Lancelot have lied as fluently as Guinevere does in lines 574–585? Reasons for opinion.

54. Does the King's reply indicate suspicion or total blindness to what is apparent to others? Reasons.

55. How happy is the Queen in her love for Lancelot?

56. Do you find evidences anywhere that she suffers because of her fault?

57. How is Gawain's character suggested by his touching at all points except the right one?

58. Explain the difference between the effects the news of Lancelot's wound produced upon the Queen and upon Elaine.

59. Why does Gawain believe that Elaine loves Lancelot?

60. If Gareth exemplifies the true knight of Arthur's Court in its flower time, what does Gawain represent?

61. What is the effect of Gawain's words upon Elaine?

62. Why is Arthur displeased at what Gawain had done?

63. Why are all tongues loosed at Court over Gawain's news?

64. What besides the guilty love of the Queen is poisoning the life of the knights?

65. What is the general spirit there now compared with the spirit that seemed to prevail at the time of Gareth's coming?

66. To what extent is the Queen's love governed by her pride?

67. Why is it that the Queen does not know Lancelot better than to believe Gawain's tale? Is the fault her own or Lancelot's?

68. Is the Queen's love for Lancelot genuine? Compare it with Elaine's.

69. How do the words of the Lord of Astolat foreshadow the doom of his daughter?

70. What is the nature of Lancelot's feeling for Elaine as she presents him with the diamond?

71. Do Elaine's simple declarations which disclose her love to Lancelot cheapen her in our eyes? Reasons for answer.

72. How does Elaine's care for Lancelot during his illness prove the genuineness of her love and the sterling character of her worth?

73. Explain how Lancelot's old love may be compared to "shackles" (l. 870).

74. What indications have we that Elaine half realizes the hopelessness of her love before she returns to Astolat?

75. Why does Lancelot urge Elaine to ask something for herself or hers?

76. Does Elaine's desire to follow Lancelot add to or detract from the sweetness of her purity?

77. Why does Lancelot speak so bitterly about the world (l. 935)?

78. Does Lancelot really believe what he says (ll.944 *et seq.*) in reply to Elaine's appeal, or is he trying to deceive himself as well as the Lily Maid?

79. How deeply is Lancelot affected by Elaine's sorrow?

80. How does it affect his love for the Queen?

81. Does the Queen's love cause Lancelot greater joy or sorrow? Reasons for answer.

82. In what way does the author make Elaine's death a natural consequence of her love? How does it affect our feeling for Elaine?

83. Who is really to blame for her death?

84. Why does Elaine refuse to believe that Lancelot loves the Queen? How does her refusal to believe it bespeak her character?

85. Why does Elaine wish to be taken to Camelot after her death?

86. What literary purpose is accomplished by her going?

87. What is the significance of the dumb oarsman's going alone with Elaine?

88. How is the Queen herself used as an instrument to punish Lancelot?

89. Why is the Queen still wroth at Lancelot when he presents the jewels?

90. In what ways does the Queen acknowledge Arthur nobler?

91. Why are only Sir Percivale and Sir Galahad allowed to touch Elaine?

92. For what does Elaine stand in this Idyll?

93. How is Elaine's letter instrumental in punishing the Queen?

94. In what various ways does the author contrast Elaine and the Queen in this Idyll?

95. What was the effect upon the Court of the coming of Elaine?

96. How much does Lancelot realize of what his guilty love has robbed him? How much does he grieve for it?

97. How deeply does he feel that his life is a failure?

98. Why is he unable to break the ties that bind him to the jealous Queen?

99. What is the final influence of Elaine over the life of Lancelot?

100. Is Arthur a real characterization or an idealization? Reasons for answer.

The Passing of Arthur

1. How does this Idyll represent the strife between Sense and Soul?

2. What is the question, the doubt, that Arthur is revolving in his mind (ll. 9–28)?

3. To what conclusion does he come about the question?

4. Explain the propriety of the moan of Gawain's ghost (l. 33).

5. What are Bedivere's chief traits of character? How are they suggested in this Idyll?

6. In what respects is Bedivere in strong contrast with Arthur?

7. What admirable qualities does Bedivere possess?

8. What is the nature of his faith in Arthur?

9. Why does Arthur foresee the outcome of this battle?

10. Does he realize what has brought disaster to his cause? Give reasons for answer.

11. For what does Modred stand in the figurative meaning of the Idylls?

12. How does the scene of the battle typify the nature of the conflict?

13. What is the implied meaning in Arthur's not being able to see whom he fought?

14. In what respects does this last battle correspond to the mysterious side of Arthur's nature?

15. Show how this battle is a natural result of the conditions in Arthur's Court.

16. Explain the true nature of the confusion that had fallen on the heart of Arthur (l. 143).

17. What does Arthur mean by saying, "My house hath been my doom"?

18. Why does he wish to slay Modred before he "passes"?

19. What is the significance of the "broken chancel with a broken cross"?

20. In what sense shall Arthur come again to rule once more?

21. What is the mystic meaning of the sword Excalibur?

22. Why is Excalibur to be thrown into the lake? What does the lake represent?

23. What in Bedivere's character restrains him from performing Arthur's bidding?

24. By what arguments does he persuade himself against casting away Excalibur?

25. How well does Arthur know the character of Bedivere?

26. Is the King a better reader of character now than he was

before he knew of the treason of the Queen and Lancelot? Reasons for answer.

27. Explain the significance of Bedivere's closing his eyes when he flung the sword.

28. Why is Arthur taken away in the barge?

29. What is the significance of the three queens?

30. Which is the tallest of the three? Why does she weep over the King?

31. Explain Arthur's conception of the new order.

32. How does Bedivere look upon the change?

33. Why are the views of the two so different?

34. What is Arthur's conception of the purpose of life?

35. What is the thought with which the author means to close the poem?

398. Topics for Paragraphs Oral and Written.—In preparation on the following topics study carefully the parts of the poem that deal with the subject, and try to reproduce the spirit of the original. Use such of the author's words as you need, but be careful to avoid poetic words and poetic licenses.

GARETH AND LYNETTE

1. Gareth's Ideal of Life.
2. Bellicent, the Fond Mother.
3. Gareth's Filial Obedience.
4. Gareth's Strength of Purpose.
5. The Journey to Camelot.
6. Description of the City.
7. Description of the Gate.
8. Allegorical Meaning of the Gate.
9. The Conversation with the Ancient Seer.
10. The King's Justice.
11. Sir Kay.
12. The Kindly Interest of Lancelot.

13. The Kitchen Knave.
14. Lynette before the King.
15. The Beginning of the Quest.
16. The Rescue of the Baron.
17. The Pride and Vanity of Lynette.
18. The Courtesy and Courage of Gareth.
19. The Morning Star.
20. The Conflict with the Morning Star.
21. The Noonday Sun.
22. The Changing Spirit of Lynette.
23. The Conflict with the Evening Star.
24. The Cavern.
25. The Coming of Lancelot.
26. Lynette's Anxiety for Gareth.
27. The Final Conflict.

Lancelot and Elaine

1. Elaine and the Shield.
2. The Origin of the Diamond Jousts.
3. Lancelot's Misinterpretation of the Queen.
4. The Queen's Attitude toward Arthur.
5. The Deceit of the Queen.
6. Lancelot at Astolat.
7. The Astolat Household.
8. The Lily Maid.
9. Lavaine's Admiration for Lancelot.
10. Lancelot's Love for the King.
11. Elaine's Favor.
12. The Departure of Lancelot and Lavaine.
13. The Journey to Camelot.
14. The Field of Tourney.
15. The King in the Gallery at the Lists.
16. The Tourney.
17. The Hasty Withdrawal of Lancelot.
18. Gawain the Courteous.
19. Gawain at Astolat.

20. The Love of the Lily Maid.
21. Gawain's News at Court.
22. Guinevere's Jealousy.
23. Elaine's Suit to Her Father.
24. Elaine's Care of Lancelot.
25. The Hopelessness of Her Love.
26. Lancelot Again at Astolat.
27. Lancelot's One Discourtesy.
28. The Death of Elaine.
29. The Queen's Anger at Lancelot.
30. Elaine before the Palace.
31. The Burial of Elaine.
32. Lancelot's Sorrow.

The Passing of Arthur

1. Bedivere at Arthur's Tent.
2. Arthur's Dread of the Battle.
3. The Scene of the Battle.
4. The Last Conflict.
5. Arthur's Sense of Failure.
6. Bedivere and Excalibur.
7. The Journey of Arthur and Bedivere to the Lake.
8. The Dusky Barge.
9. The Passing of Arthur.
10. Sir Bedivere's Reflections.
11. Sketch of Sir Bedivere.

399. **Suggestions for Longer Themes.** — In writing upon some of the subjects given below, it will be necessary to select material from all three of the Idylls. The materials will also need to be selected and arranged in accordance with the special purpose we have in writing. Consequently we shall often find it necessary to reject much very pleasing matter. Let us remember

that many compositions are as fortunate in what they omit as in what they include.

Narration

Topic: The Adventures of Gareth.

In treating this subject eliminate all material that does not immediately concern the doings of Gareth. Make the narrative simple and direct. Make it as vivid as possible by means of descriptive verbs.

In the same manner treat the following: —

1. The Story of Lynette.
2. The Experiences of Lancelot.
3. The Story of Elaine.
4. An Account of the Tourney by Arthur.
5. Gawain's Story on his Return to Court.
6. Sir Bedivere's Account of the Passing of Arthur.

Description

Topic: The City of Camelot.

Study the Idylls to discover the strongest impressions that the author gives us of the city; next seek out the details by which he produces these impressions. Then, beginning with a general idea of the city, develop a careful description, making use of a moving point of view. Study the vocabulary of the author for words of force and vividness.

Follow a similar method, but add some imaginative materials, in dealing with the following: —

1. Arthur's Palace.
2. The Field of Tourney.
3. The Castle of Astolat.
4. The Field of Battle in the West.

Exposition

Topic: Character Sketch of Lancelot.

Collect all the facts or hints given in the three Idylls about

Lancelot's character, taking into consideration his appearance, his actions, his moods, his manners, his meditations. Let these suggest the dominant traits of his character. Arrange these in a natural order, and develop the composition, making use only of such details as are needed to produce the desired impressions.

In the same manner write sketches of the following: —

1. Gareth.
2. The King.
3. The Lily Maid.
4. The Queen.
5. Gawain the Courteous.
6. Lynette.

Selections from Browning

400. Questions for Study. — Study the various poems in connection with the following questions until you have definite ideas; then formulate clear and concise answers. Let the first statement in each case be as pointed as possible; then amplify it if desirable.

I. Marching Along

1. Explain how the swinging movement of the verse is in keeping with the subject-matter.
2. What are the events referred to in the first stanza?
3. From whose point of view is this song written?
4. What characteristics of the Cavaliers are given here?
5. What was the attitude of the Cavaliers toward the Puritans?
6. How is that attitude shown here?

II. Give a Rouse

1. What was the regard in which Charles was held?
2. What were the feelings entertained by the Cavaliers toward Cromwell?
3. Explain how these feelings were in keeping with the Cavaliers' character.
4. How does this poem affect our feelings for the Cavaliers?

III. Boot and Saddle

1. In what does the principal charm of this song consist?
2. What particular words give life to it?
3. What side of the Cavalier's nature is expressed here?

The Lost Leader

1. What is the one gift referred to?
2. What is the cause represented by the speaker?
3. In what estimation has the deserter been held?
4. In what sense was Shakspere of the liberal cause?
5. How have Milton, Burns, and Shelley shown their devotion to the cause of the people?
6. In what does the deserter correspond to Wordsworth?
7. In what respects is the deserter an idealization?
8. What is the nature of the poet's regret for the desertion?
9. Why does he not wish the deserter to return?
10. What is the nature of the writer's hope for his cause?
11. What is the "new knowledge" of line 31?
12. What is the prevailing spirit of the poem? the central thought? the chief characteristic of the verse?

How they brought the Good News from Ghent to Aix

1. What is there about the first stanza that arouses a strong interest?
2. To what is the vividness of this stanza due — suggestiveness of words, rapidity of action, or abruptness of style?
3. By what means is the anxiety of the riders emphasized?
4. What is the effect produced by the counting of distance by means of the towns?
5. At what point does Roland begin to assume chief importance in the narrative?
6. In what ways does the meter correspond to the ideas conveyed?
7. Does the author impress us sufficiently with the importance of the news? Reasons for answer.

8. By what sole means is the news emphasized?

9. Do we think more of the safe arrival of the news at Aix or of Roland? Why?

10. What is the author's purpose in this poem?

Evelyn Hope

1. By what means does the author interest us in Evelyn Hope?

2. What is Browning's conception of youth as shown in Evelyn Hope?

3. What does the poem imply with respect to the permanence of love?

4. What is the nature of the lover's faith?

5. What is the lover's conception of the place of love in life?

6. What is his attitude toward life?

7. What part has Evelyn Hope in bringing him to that attitude?

8. What is his idea about the meaning of small things?

9. What does Browning evidently consider to be the aim of life?

10. What is the spirit that pervades this poem?

11. To what is its charm chiefly due?

12. How much of the character of Evelyn Hope is suggested?

Home Thoughts from Abroad

1. What feeling is prominent in the poem from the first line?

2. How much of the spirit of this poem is due to love of native land? how much to the love of nature?

3. What are the chief characteristics of the scene in the poet's mind?

4. What gives vividness to the poem?

5. What in the poem tells us where the poet is?

Home Thoughts from the Sea

1. In what does the charm of the picture lie?

2. What is meant by "here and here did England help me"?

3. What feeling is inspired in the writer by the scene?
4. What is the meaning of the poem?

Incident of the French Camp

1. What characteristics of Napoleon are suggested in the first stanza?
2. What makes the introduction vivid?
3. What is the effect produced by the abrupt introduction of the rider?
4. How is the boy's character suggested in stanzas II and III? What are the chief traits?
5. In what does the boy take pride?
6. In what is Napoleon's thought centered?
7. What is the ideal of the leader? of the boy?
8. Which is the higher ideal? Why?
9. What, then, is the meaning of the poem?

The Boy and the Angel

1. How does the simplicity of the style affect the story?
2. What things arouse our interest in the Boy?
3. What traits of his character are suggested early in the poem?
4. What weakness is shown in the Boy's wish?
5. What is the lesson suggested by Gabriel's life on earth?
6. What difference between Gabriel's praise and that of the Boy at the beginning?
7. Why was Theocrite's dream of many a year vain?
8. In what did the Pope fail?
9. What is the meaning of the poem?
10. How may the application be made to any life?

One Word More

1. What relation does the first stanza bear to the rest of the poem?
2. In what way does this stanza suggest the spirit of the poem?

3. What is the purpose of the poet in making the references to Rafael and Dante?

4. What is the nature of the love in both cases?

5. What is the nature of the poet's regard for these two men? Why is it so?

6. What is Browning's ideal of an artist?

7. What to the poet is the inspiration of a noble love?

8. Which is Heaven's gift, art or love (stanza IX)?

9. What is being compared to the smiting of the rock? to the drought in line 95?

10. What is the central thought of stanza IX?

11. What distinction does the poet make between the man in the eyes of the world and in the presence of the woman he loves?

12. What figure is used to emphasize this idea?

13. How did Rafael and Dante show one side to the world and another to the women they loved? How does Browning in this poem?

14. Why is it impossible for the world to see both "soul sides"?

15. In what ways does the poet disclose his genuineness of feeling?

16. What parts of the poem are not clear? Explain why?

17. What elements of the poet's character are disclosed here?

18. What characteristics of his style are prominent here?

Hervé Riel

1. How many lines of the poem are introductory?

2. What is the value of these lines to the poem?

3. How is the spirit of the poem suggested by the meter?

4. What is the difference in vividness between this poem and *Good News from Ghent?*

5. What is the first point of suspense? What is its effect upon our interest?

6. How does this suspense prepare us for Hervé Riel?

7. By what other means does the poet emphasize his coming to the front?

8. How is Hervé Riel's heroism made to stand out vividly from the first?

9. What other qualities of character besides heroism are made to appear?

10. What is the purpose of the repetition in lines 78–79? Compare with the *Ancient Mariner*.

11. What is the effect of the disappointment of the English upon our feelings for the hero?

12. What quality of character is shown by the manner in which the hero receives the praise of the captains?

13. What is Hervé Riel's ideal in life?

14. How does his ideal compare with that of the captains?

15. What central truth has the poem?

Pheidippides

1. What information about the character of Pheidippides does the author give in the first stanza?

2. What is it that gives *life* to the race to Sparta?

3. How is the Greek love of nature made prominent in the first stanza?

4. What differences between the Athenian and Spartan natures are unfolded here?

5. What were the chief causes of these differences?

6. How did these differences affect the feelings of one people toward the other?

7. Why do the Spartans hesitate to render a decision?

8. What feelings are uppermost in the breast of Pheidippides on his return?

9. Explain the prominence of nature in lines 41–64.

10. In what various ways is Greek patriotism exemplified in Pheidippides?

11. What is the significance of the question Pan asks of Pheidippides?

12. For what does Pan stand in Greek life?

13. What are the hero's ideals of life? How truly are they the ideals of the Greeks?

14. In what way does Pan help to save Athens?
15. What is the central idea of this poem? the ideal that Browning wishes to present?

401. Topics for Paragraphs Oral and Written. — In discussing the following topics, begin with a general statement which shall state the central thought of the paragraph to be developed; then proceed to amplify.

1. The Character of the Cavaliers.
2. Their Loyalty to King Charles.
3. The Theme of the Lost Leader.
4. The Start from Ghent.
5. The Race through the Night.
6. Roland the Hero.
7. The Meaning of Evelyn Hope.
8. April in England.
9. The Emperor and the Boy at Ratisbon.
10. Theocrite at His Trade.
11. Theocrite in St. Peter's Dome.
12. Rafael's Century of Sonnets.
13. Dante's Angel.
14. Browning's Ideal of Love.
15. Man's Two Sides.
16. The Deed of Hervé.
17. A Character Sketch of Hervé.
18. Hervé Riel's Reward.
19. The Character of Pheidippides.
20. The Journey to Sparta.
21. The Spartan Character.
22. The Return to Athens.
23. The Reward of Pheidippides.
24. The Ideals of Greek Life.

APPENDIX

FIGURES OF SPEECH

402. The Two Uses of Language. — In our study of composition, we find that language, both oral and written, is used in two very different ways, that it is sometimes employed in strict conformity to accurate meanings and accepted definitions, and sometimes in senses only suggestive of original meanings. The first of these two uses is called *literal*, the second *figurative*.

403. Study I: Figurative Language. — Study carefully the following pairs of sentences with a view to finding out the differences in the employment of language: —

1. (*a*) Cowards are all *as false as stairs of sand.*
   (*b*) Cowards are all *completely false.*
2. (*a*) Thy *argosies fly* by them *with their woven wings.*
   (*b*) Thy *large ships sail quickly* by them.
3. (*a*) *The world* is still deceived with ornament.
   (*b*) *People* are still deceived with ornament.
4. (*a*) They put out with a fleet of sixty *sail.*
   (*b*) They put out with a fleet of sixty *ships.*
5. (*a*) The *waves to sleep had gone.*
   (*b*) *There were no waves.*

Questions.

1. In which sentences in the above groups are the italicized words used in their strictly literal sense?

2. Strictly speaking, can or cannot *stairs* be called *false?*

3. What two things are likened in 1 (*a*)?

4. Literally speaking, how much alike are the two things?

5. In group 2, the large ships are by implication likened to what? the act of sailing, to what? the sails, to what?

6. In group 2, how much truth is there in the first statement if taken literally?

7. Explain why it is that we understand the meaning of the writer in this sentence.

8. In 3 (*a*), what word is substituted for another?

9. What is the relation between the two words? How does the one suggest the other?

10. What is the relation between the two italicized words in group 4? Why is one used for the other in 4 (*a*)?

11. What kind of qualities are attributed to the waves in 5 (*a*)?

12. Explain the nature of the deviation from the literal meanings in each of the above groups.

13. Give your opinion with respect to the naturalness of figures in general.

14. Explain the value of each of the above figures. Do they give vividness, picturesqueness, clearness, strength? Which of these qualities does the following figure add to the sentence?

"In the early history of our planet, the moon was flung off into space, as mud is thrown from a turning wagon wheel."

15. Make a general statement about the value of figures.

404. Study II: Figures of Resemblance. — We have already seen that certain figures are based upon resemblance. Study the following sentences (1) to discover other figures of resemblance, and (2) to find out the nature of the resemblance between the things likened: —

1. The little bird sits at his door in the sun,
   Atilt like a blossom among the leaves,
   And lets his illumined being o'errun
   With the deluge of summer it receives.
2. Here are severed lips, parted with sugar breath.

Questions.

1. Between what things is the *implied* comparison in the first line of 1? In what respects are the two things alike? How unlike are they in all other respects? Of what value is the figure?

2. In the second line of 1, between just what things is the comparison? What is the effect of the figure? Does it add force, clearness, picturesqueness, vividness?

3. What things are by implication compared in line three of 1? How much alike are the things compared? With what effect?

4. In what respects is the figure in 2 like the implied comparison in 1? Can you state what things are compared?

405. Simile. — A simile is a figure of speech which directly asserts a particular resemblance between dissimilar objects. A careful consideration of this definition will show that not all comparisons are similes. To be figurative, a comparison must deal with objects that are unlike, that is, of different classes. "My book is as large as yours" is not a simile; all the words are used in a literal sense.

Exercise

406. In the following sentences (1) distinguish between the comparisons that are similes and those that are not; (2) state definitely in each case the exact nature of the resemblance; and (3) tell whether the figure adds clearness, force, or beauty to the sentence.

1. And all in a moment his roan
   Rolled neck and croup over, lay dead as a stone.

2. Then broke
   The thunder like a whole sea overhead.

3. Down the valley he rode, so fast that no one could keep within shouting distance.

4. Slender and clear were his crystal spars
   As the lashes of light that trim the stars.

5. A false friend is like a shadow, which attends only when the sun shines.

6. The gentle Elaine was as fair as a lily.

7. Swift, in his decay, resembled a giant tree withered in its topmost branches.

8. The elm before our house is as tall as the great sycamore on your father's farm.

9. The Assyrian came down like a wolf on the fold.

10. The sails are scattered abroad like weeds;
The strong masts shake like quivering reeds.

11. And lightly was her slender nose
Tip-tilted like the petal of a flower.

407. Metaphor. — In the first sentence of Study II, we found two figures in which there was an implied comparison between objects that were almost entirely unlike. One point of resemblance was, however, very evident. Constructing a definition in accordance with these hints, we may say: Metaphor is a figure of speech which implies a comparison between unlike objects, by ascribing to one of them certain attributes of the other.

408. Epithet. — In sentence two of Study II, we found a figure resembling a metaphor; but one confined to a single word, used for descriptive force. It is called epithet. We may say: Epithet is a word, used for the sake of vividness, in which a quality of one thing is ascribed to another.

Exercise

409. In the following sentences (1) distinguish between metaphors and epithets; (2) state the things that are indirectly compared; (3) point out the exact nature of the resemblance suggested; (4) explain the value

of each figure to the sentences; and (5) show how the figures may be converted into similes: —

1. Thy word is a lamp unto my feet.
2. Fame is often a plant of a single season.
3. Now is the high tide of the year,
   And whatever of life hath ebbed away
   Comes flooding back with a ripply cheer.
4. It was the midnight of the year.
5. They stemmed the torrent of a downward age.
6. The plowman homeward plods his weary way.
7. The lily maid of Astolat.
8. A damsel of high lineage, and a brow
   May-blossom, and a cheek of apple-blossom,
   Hawk-eyes.
9. We paused among the pines that stood
   The giants of the waste.
10. Thy wish was father to that thought, Harry.

410. Study III: Figures of Person. — There are two figures, sometimes very closely related, in which the departure from the literal form of expression is by way of ascribing to things characteristics of personality which they do not possess. Examine the following examples to discover the various ways in which this is done: —

1. Then *Heaven tries* the earth if it be in tune,
   And over it softly *her warm ear* lays.
2. The *angry tempest demanded* tribute.
3. Roll on, thou dark and deep blue ocean, roll!
4. Milton! thou shouldst be living at this hour.

Questions.

1. What kind of qualities are attributed to heaven? what features of persons? What is the effect of this figure, force, clearness, or beauty? Show that this figure is a form of metaphor.

2. What human attributes are ascribed to the tempest? Show that the use of *angry* resembles epithet.

3. Are any human qualities directly attributed to the ocean in 3? In what does the figure consist? What human quality is implied by the person of the sentence? Does the figure give vividness, picturesqueness, clearness, or force to the thought?

4. In what respect does sentence 4 depart from the literal use of language?

5. Which of the above figures are metaphors? Explain the nature of the implied resemblance in them.

6. Wherein do the figures in the first two sentences resemble those in the remaining two? Wherein do they differ?

7. How much of exaggeration is contained in the above?

411. **Personification.** — In our examination of figures in the preceding Study, we found figures that resemble metaphor and epithet, but do something more than imply a resemblance: they ascribe human features, qualities, or powers to inanimate objects; in other words, they personify. Further study would show that human attributes are ascribed likewise to abstract ideas and to lower animals; therefore we may say: Personification is a figure of speech that ascribes to things, ideas, and lower animals the attributes of human beings.

412. **Apostrophe.** — In examining the figures in the preceding Study, we found two distinct classes. One of the chief differences between them lay in the fact that one directly ascribed human attributes to objects, while the other implied the existence of certain human attributes by addressing the object in the second person. We also found that the dead were addressed as if present. Further study would show that the address is sometimes to the absent, and sometimes to abstract ideas. Apostrophe is, therefore, a figure in which inanimate objects

or abstract ideas are addressed as if animate, or dead or absent persons as if present.

Exercise

413. In the following sentences (1) distinguish between personification and apostrophe; (2) explain the resemblance implied in cases of personification; (3) indicate the kind of apostrophe; and (4) point out the force or beauty of each figure: —

1. Earth gets its price for what Earth gives us.
2. The sun came up upon the left,
   Out of the sea came he!
   And he shone bright, and on the right
   Went down into the sea.
3. O sleep! O gentle sleep!
   Nature's soft nurse, how have I frighted thee,
   That thou no more wilt weigh my eyelids down?
4. The little brook heard it and built a roof
   'Neath which he could house him, winter-proof.
5. Hail to thee, blithe spirit!
   Bird thou never wert
   That in heaven or near it
   Pourest thy full heart.
6. And now the Storm-blast came
   And he was tyrannous and strong;
   He struck with his o'ertaking wings
   And chased us south along.
7. And gentle Dullness ever loves a joke.
8. Oh, Hesperus! thou bringest all good things.
9. The weaver Winter its shroud had spun.
10. My native land, good night.

414. **Study IV: Figures of Relationship.**—Examine the figures in the following sentences for the purpose of

discovering the nature of the relationships expressed or suggested: —

1. He loves his *bottle*.
2. From the *cradle* to the *grave* is but a day.
3. Man shall live by the *sweat of his brow*.
4. They were poring over *Browning*.
5. He waved the glittering *steel* frantically over his head.
6. From the snow *five thousand summers* old.
7. Now is the *year* beautiful.

Questions.

1. What is the actual object of the person's love (1)? What is the nature of the relationship between the two things?
2. Of what are *cradle* and *grave* emblematic (2)? Explain how they signify the things you suggest.
3. What is it that causes the *sweat* (3)? State the nature of the relationship.
4. What was actually being read (4)? What is the difference between the figure here and that in sentence 3? What relation does Browning bear to what is being read?
5. What is the nature of the glittering *steel* (5)? Explain why *steel* may be substituted for the in trument itself.
6. *Summer* is substituted for what in 6? What relation does it bear to the thing for which it is substituted? How exact is *five thousand?* For what does it stand?
7. How much of the year can be included in *now* (7)? State the relationship.
8. Explain whether the figure in each of the above sentences adds beauty, force, or clearness.
9. In which of the above sentences is a part substituted for the whole? container for the thing contained? cause for effect? a whole for a part? effect for cause? a definite for an indefinite number? the sign for the thing signified?

415. **Metonymy.** — In the preceding Study we saw that the name of one thing is sometimes substituted for the name of another with which it is so closely related that the mention of one naturally suggests the other. We discovered, also, a variety of relationships

between the things mentioned and the things suggested in the various sentences. We may summarize these relations as: —

1. Sign and the thing signified.
2. Cause and effect, or effect and cause.
3. Container and thing contained.
4. Material and the thing made of it.

Metonymy may be defined as a figure of speech in which one thing is called by the name of another with which it is closely related.

416. Synecdoche. — In the last two sentences of Study IV, we have figures based upon relationships of a different nature from those mentioned in connection with metonymy: in one case, a part is made to represent the whole; in another, the whole takes the place of a part; while in another case, an indefinite number is expressed by a definite number. This is synecdoche, which is usually defined as a figure of speech in which a part is put for the whole, or the whole for a part.

Exercise

417. In the following sentences (1) distinguish between metonymy and synecdoche; (2) point out the nature of the relationship between the thing mentioned and the thing suggested; (3) explain the literary value of each figure: —

1. The blue jackets are coming.
2. She writes a very legible hand.
3. Strike for your altars and your fires.
4. The stars and stripes now float over the Philippines.
5. Ten thousand fleets sweep over thee in vain!
6. His roof was ever a shelter to the stranger.

7. He has smoked his pipe for threescore years.
8. The harbor is crowded with masts.
9. Down with the sword; civilization does not need it!
10. The gallows is a disgrace to the state.
11. England's commerce whitens the sea.
12. All hands to the ropes.
13. There were forty cattle feeding like one.
14. He came to the throne in 1688.
15. He longed to wear the purple.
16. She was a double April old.
17. Some mute, inglorious Milton here may rest.
18. I pine for the green fields and the running brooks.
19. He has implicit faith in the present administration.
20. He appealed from the decision of the chair.

418. Study V: Figures of Degree. — Study the following sentences to discover the relation between the statements made and the actual truth: —

1. His hands dangled a mile out of his sleeves.
2. And the whole sea plunged and fell on the shot-shattered navy of Spain.
3. He is no saint, I assure you.
4. We fight an enemy that is not to be despised.
5. Now is the time to show thyself a man.

Questions.

1. What did the author wish us to understand in 1? What is the effect of the exaggeration?
2. Compare the effect produced in 2 with that in 1. What is the difference in kind?
3. What is the real meaning of 3? What is the value of this way of putting the fact?
4. Explain the difference in spirit between 3 and 4.
5. Explain the meaning in the last sentence. How much more is meant than is said?
6. State the difference between the figures in the first two sentences and those in the remaining two.

419. Hyperbole. — The figure in the first of the above sentences is hyperbole, and may be defined as a figure of speech which exaggerates an object beyond its possible limits. It is used to emphasize or intensify the thought by making it more striking. It may be used effectively in ridicule and in serious writing, when we are dealing with the unusual or the extraordinary. It should be avoided in ordinary composition.

420. Litotes. — The figure in the third, fourth, and fifth sentences of the above exercise is the reverse of hyperbole. Attention is attracted to an idea by understatement, or by a denial of the contrary of the idea. It is less common than hyperbole in written discourse, but it is common in spoken discourse, and is without the objectionable features of crude hyperbole that we hear too frequently.

Exercise

421. Explain the nature of the figures in the following sentences and show in what their literary value consists: —

1. Why, man, he doth bestride the narrow world like a Colossus.
2. And thou, Bethlehem in the land of Judah, art not the least among the princes of Judah.
3. Music hath charms to soothe the savage breast.
4. Ichabod Crane had feet that might have served for shovels.
5. O Hamlet, thou hast cleft my heart in twain.
6. Her palaces are crumbling to the shore,
   And music meets not always now the ear.

7. The world has grown so base, that wrens may prey where eagles dare not perch.

8. You have accomplished a work that you need not be ashamed of.

9. He sat on the shore like a cloud of mist on a hill.

10. A true poet is not one whom they can hire with money.

422. Study VI: Figures of Arrangement. — There are certain so-called figures which depend for their effect not upon any departure from the ordinary meanings of words, but upon the general structure of the sentence or phrase. They are usually indicative of strong emotion and, consequently, are of less frequent occurrence than other figures. Examine the following sentences to discover the purpose and effect of the arrangement: —

1. My little body is aweary of this great world.
2. Few and short were the words they said.
3. Who is here so base that would be a bondman?
4. But oh, for the touch of a vanished hand,
   And the sound of a voice that is still!
5. He aspired to be the highest; above the people, above the authorities, above the laws, above the country.
6. O Absalom, Absalom! my son, my son!

Questions.

1. To which of the above figure swould you apply the term antithesis? climax? repetition? exclamation? inversion? interrogation?
2. Do these figures add force, clearness, or beauty to the thought? Give reason for your opinion in each case.
3. Which of them may be used in ordinary composition?
4. Which should never be used in ordinary composition?
5. Form definitions for each of the above figures.

General Exercise

423. (1) Name the figures in the following sentences; (2) explain the resemblance in case of figures that are based upon likeness; and (3) explain the literary value of each figure: —

1. If we prevail, their heads shall pay for it.
2. Thy soul was like a star and dwelt apart;
   Thou hadst a voice whose sound was like the sea,
   Pure as the naked heavens, majestic, free.
3. He can count the camels in the sun,
   As over the red-hot sands they pass
   To where, in its slender necklace of grass,
   The little spring laughed and leapt in the shade,
   And with its own self like an infant played,
   And waved its signal of palms.
4. Along the cool, sequestered vale of life
   They kept the noiseless tenor of their way.
5. The castle gate stands open now,
   And the wanderer is welcomed to the hall
   As the hangbird is to the elm-tree bough;
   No longer scowl the turrets tall,
   The summer's long siege at last is o'er.
6. The moon doth with delight
   Look round her when the heavens are bare.
7. O wild West Wind, thou breath of Autumn's being.
8. But far away in Astolat,
   Her guiltless rival, she that ever kept
   The one-day-seen Sir Lancelot in her heart,
   Crept to her father, while he mused alone,
   Sat on his knee, stroked his gray face and said.
9. Of all this will I nothing.
10. Red Battle stamps his foot, and nations feel the shock.
11. Most glorious Night! thou wert not sent for slumber!
12. There was a sound of revelry by night,
    And Belgium's capital had gathered there

Her Beauty and her Chivalry, and bright.
The lamps shone o'er fair women and brave men:
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes that spake again,
And all went merry as a marriage-bell;
But hush! hark! a deep sound strikes like a rising knell!

13. Fair Greece! sad relic of departed worth!
Immortal, though no more; though fallen, great!
Who now shall lead thy scatter'd children forth?

14. A day, an hour, a moment may prove fatal.

15. O friend, never strike sail to fear! Come into port grandly, or sail with God the seas!

16. For thy desires
Are wolfish, bloody, starved, and ravenous.

17. The world is a stage where every man must play his part.

18. To err is human, to forgive divine.

19. Kind hearts are more than coronets,
And simple faith than Norman blood.

20. Alone, alone, all, all alone,
Alone on a wide, wide sea.

VERSIFICATION

424. Poetry and Verse.—At the outset we must understand that there is a difference, a world of difference, between poetry and verse. Not all verse is poetry, nor is all poetry verse. The term *verse* is readily defined, but the idea *poetry* defies definition. By effort one can acquire proficiency in versification, but poetry comes of its own accord. Versification is highly artificial, poetry is thoroughly spontaneous; and yet the two are almost invariably associated in our minds, and it is proper that they should be. We must, however, beware of identifying them, for versification is simply

the handmaiden of true poetry; it assists but never governs. Consequently, we shall find that the general rules which we say govern versification are nearly all to a greater or less extent violated in poetry. Again, ordinary versification lends itself readily to singing. We have all been warned against "singing" our verses when reading. Genuine poetry can seldom be distorted into a sing-song.

425. **Stress.**—The thing that first attracts our attention in reading verse is the regular recurrence of stress. It is this that inclines us to "sing" the lines. One stressed syllable is usually separated from another by one or two unstressed syllables. The syllables that receive the stress generally are long, while those that receive no stress usually are short. This does not mean that the vowel is long in one case and short in the other, or that all stressed syllables are uniformly long, and the unstressed ones uniformly short. It does mean that the stressed syllable receives more emphasis, either because it takes longer to pronounce, or because it is the accented syllable of a word, than does the unstressed syllable in the same foot. The unstressed syllable in one foot may receive more emphasis than the stressed syllable in some other foot of the same line. For this reason it is not advisable to mark the quantity of syllables.

426. **Study I: Stress and Quantity.**—Examine the following lines for the purpose of finding out how much or how little correspondence there is between the quantity and the stress of syllables in versification:—

1. The stag | at eve | had drunk | his fill |
   Where danced | the moon | on Mon|an's rill. |
2. The deép-|mouthed bloód-|hound's heáv|y báy |
   Re soúnd|ed úp | the róck|y wáy. |
3. And whát | is so ráre | as a dáy | in Júne. |

Questions.

1. On what syllables does the stress fall in the first quotation? Which of these stressed syllables contain long vowels? Explain why these syllables would receive more stress in prose than the remaining syllables.

2. What long syllables in 2 do not receive the metrical stress? Explain why *blood* receives more stress than *mouthed.* Does *mouthed* receive as much stress as *deep?* Which naturally receives more stress, *mouthed* or *up?*

3. What syllable that contains a long vowel but does not receive the stress do you find in 3?

4. Which of the above lines lend themselves most readily to sing-song? Are they poetry or verse? Why?

427. The Foot.—In the preceding Study, we saw that a stressed syllable was grouped with one or two unstressed syllables. This group is called a foot. In the examples given above, the unstressed syllables precede; but we shall see that they sometimes follow.

The following are the ordinary kinds of feet used in English verse: —

Iambus, a foot of two syllables, with the stress on the second.

Ex. My haír | is gráy, | but nót | with yeárs. |

Anapest, a foot of three syllables with the stress on the last.

Ex. And his có|horts were gleám|ing in púr|ple and góld. |

Trochee, a foot of two syllables with the stress on the first.

Ex. Hére they | afe my | fífty | mén and | wómen. |

Dactyl, a foot of three syllables with the accent on the first.

Ex. Táke her up | ténderly. |

Spondee, a foot of two syllables with the accent divided between them. This foot is never found alone in English poetry; it is used simply as a substitute for one of the other kinds of feet.

Ex. For Chríst's | swéet sáke | I bég | an alms. |
Táke thén | thy bónd, | táke thóu | thy poúnd | of flésh. |

428. Meter.—As used in its more restricted sense, the term *meter* refers to the number and arrangement of stressed and unstressed syllables in lines or verses. In speaking of meters, we usually refer to the number of feet in a verse. The word *meter* is joined with other Greek derivatives to form words which express the number of feet in the line. A word thus formed is usually accompanied by a word that tells the kind of foot. The various meters are:—

1. *Monometer*, a measure of one foot.

Ex. Here end
As just
A friend
I must

2. *Dimeter*, a measure of two feet.

Ex. Emblem of | happiness |
Blest is thy | dwelling place. |

3. *Trimeter*, a measure of three feet.

Ex. I am lord | of the fowl | and the brute. |

4. *Tetrameter*, a measure of four feet.

Ex. Then the | little | Hia|watha |
Learned of | every | bird its | language. |

5. *Pentameter*, a measure of five feet.

Ex. The morn | is up | again, | the dew|y morn, |
With breath | all in|cense and | with cheek | all bloom. |

6. *Hexameter*, a measure of six feet.

Ex. Then Ev|angeline | lighted the | brazen | lamp on the | table. |

Questions.

1. In which of the above are the feet iambic? trochaic? anapestic? dactylic?
2. Do you find any spondaic feet?
3. Examine several of the longer poems in the language to discover which is the most common foot in English verse; the most common verse in narrative poetry.

429. Varieties of Stress.—Although in most poems there is one prevailing meter, we should be able to find very few that do not deviate from it. This is a very desirable thing, because it breaks the monotony consequent to perfect regularity. In true poetry, however, these variations are not introduced for the sake of variety, but because they are essential to the proper expression of the thought or emotion. The movement of the verse is adapted to the thought expressed. The most common variations in iambic verse are:—

1. The introduction of a trochee for the first foot.
2. The introduction of an anapest within the line to quicken the movement.
3. The introduction of a spondee to retard the movement.
4. The omission of the unstressed syllable of the first foot.
5. The addition of an extra unstressed syllable at the end of the line.

430. The Cæsura.—In verses of five or more feet, the thought usually requires one or two pauses on the part of the reader. A pause of this nature is most often to be found somewhere between the second and fifth foot. It is called the *cæsura*, and is marked by two short perpendicular lines.

Ex. Bent like a | laboring | oar, ‖ that | toils in the | surf of the | ocean. |

Exercise

431. Giving particular attention to variations and cæsuras, mark, classify, and scan the following verses:—

1. I held it truth, with him who sings
   To one clear harp in divers tones,
   That men may rise on stepping-stones
   Of their dead selves to higher things.
2. Like the leaves of the forest when Summer is green,
   That host with their banners at sunset were seen:
   Like the leaves of the forest when Autumn hath blown,
   That host on the morrow lay wither'd and strown.
3. The ship was cheered, the harbor cleared,
   Merrily did we drop
   Below the kirk, below the hill,
   Below the light-house top.
4. But the majestic river floated on,
   Out of the mist and hum of that low land,
   Into the frosty starlight, and there moved,
   Rejoicing, through the hush'd Chorasmian waste,
   Under the solitary moon.
5. She ended here, and beckoned us: the rest
   Parted; and, glowing full-faced welcome, she
   Began to address us, and was moving on
   In gratulation, till as when a boat
   Tacks, and the slackened sail flaps, all her voice

Faltering and fluttering in her throat, she cried,
My brother.

6. While the great organ almost burst his pipes,
Groaning for power, and rolling thro' the court
A long melodious thunder to the sound
Of solemn psalms, and silver litanies.

7. Saw the moon rise from the water
Rippling, rounding from the water,
Saw the flecks and shadows on it,
Whispered, "What is that, Nokomis?"

8. The crow doth sing as sweetly as the lark,
When neither is attended; and I think
The nightingale, if she should sing by day
When every goose is cackling, would be thought
No better a musician than the wren.

9. A Sensitive Plant in a garden grew,
And the young winds fed it with silver dew,
And it opened its fanlike leaves to the light,
And closed them beneath the kisses of night.

10. For many a petty king ere Arthur came
Ruled in this isle, and ever waging war
Each upon the other, wasted all the land;
And still from time to time the heathen host
Swarméd overseas, and harried what was left.

11. Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

12. Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in His hand
Who saith "A whole I planned,
Youth shows but half; trust God: see all, nor be afraid!"

432. Definitions.—The following definitions and examples will serve to explain some things that cannot be taken up here more in detail: —

1. *Rhythm* is the modulation of sound occasioned by the harmonious recurrence of stressed and unstressed syllables.

2. *Stress* is another term for accent, and is used in the preceding pages, because the metrical does not always coincide with the word accent.

3. *Rime* (or *rhyme*) is the correspondence of initial or concluding sounds in two or more words.

4. *End Rime* is the correspondence of vowel or vowel and consonantal sounds at the ends of lines.

5. *Alliterative Rime* is the correspondence of letters or sounds at the beginning of two or more words, or the recurrence of the same letter in the accented syllables of verse.

Ex. Out I sprang from *gl*ow to *gl*oom:
There *wh*irled her *wh*ite robe like a *b*lossomed *b*ranch.

6. *Single Rime* is the correspondence of sounds in single syllables.

Ex. Creep into thy narrow *bed*,
Creep and let no more be *said*.

7. *Double Rime* is the correspondence of sounds in the last two syllables of words, the first of which is stressed.

Ex. Straight mine eye hath caught new *pleasures*,
Whilst the landscape round it *measures*.

8. *Triple Rime* is the correspondence of sounds in three syllables, the first of which is stressed.

Ex. Father all-*glorious*,
O'er all vic*torious*.

9. *Sectional Rime* is a rime within the line.

Ex. We were the *first* that ever *burst*
Into that silent sea.

10. *Blank Verse* is verse that is without end rime.

11. A *Verse* is a single line of a metrical composition.

12. A *Stanza* is a division of a poem containing two or more verses.

13. A *Couplet* (or *Distich*) consists of two verses which rime together.

Ex. There are seven pillars of Gothic mould
In Chillon's dungeons deep and old.

14. The *Heroic Couplet* is a couplet consisting of two iambic pentameter lines, the thought of which does not run over into a following line.

Ex. Loud neigh the horses o'er their heaps of corn
And ardent warriors wait the rising morn.

15. *Mixed Verse* is verse in which two or more kinds of meter are so intermingled that it is impossible to determine which dominates. Examples are *Evangeline*, *Miles Standish*, and parts of *Sir Launfal*.

16. *Scansion* is the process of indicating, either orally or in writing, the measures and stresses of metrical composition.

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